

PARAGRAPH-WRITING

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PREFACE.

THE principles embodied in this work were developed and put in practice by its authors at the University of Michigan several years ago. When the nature of the classroom work and its results became known, there were many inquiries from teachers in preparatory schools and colleges in regard to the methods employed. In response to these inquiries a small pamphlet (now out of print) was published and circulated. The present work, while in a limited sense a revision of that pamphlet, is virtually another book. In the earlier work the aim was to suggest a useful exercise in writing English. This book goes farther. Its aim is to make the paragraph the basis of a method of composition, to present all the important facts of rhetoric in their application to the paragraph. Since the point of view which is assumed is in some respects novel, a few words of explanation will not be out of place.

Learning to write well in one's own language means in large part learning to give unity and coherence to one's ideas. It means learning to construct units of discourse which have order and symmetry and coherence of parts. It means learning theoretically how such units are made, and practically how to put them together; and further, if they turn out badly the first time, how to take them apart and put them together again in another and better order. The making and re-making of such units is in general terms the task of all who produce written discourse.

The task of the teacher of those who produce written discourse, it follows, is in great part setting students to construct such units, explaining the principles upon which the units are made, arousing a sense that they *are* units and not mere heaps or nebulous masses, and (*hoc opus, hic labor est*) correcting departures from unity, order, and coherence when such departures occur.

Work of this kind on the part of writer or of teacher presupposes a unit of discourse. Of these units there are three,—the sentence, the paragraph, and the essay or whole composition. Which of these three is best adapted, psychologically and pedagogically, to the end proposed? The sentence may be rejected at the outset as at once too simple and too fragmentary. Practice in the composing of disconnected sentences is not of much service to students of composition. This remark applies to the lower as well as to the higher grades.¹ Moreover, as Professor Barrett Wendell has pointed out (*English Composition*, p. 117), the sentence is properly a subject of revision, not of prevision,—good sentences are produced by criticising them after they are written rather than by planning them beforehand. Putting the sentence aside, then, what shall be said of the paragraph and the essay? Of the two the essay is theoretically the more proper unit of discourse. But is it always so in practice? Is it not true that for students at a certain stage of their progress the essay is too complex and too cumbersome to be appreciated as a whole? Aristotle long ago laid down the psychological principle which should govern the selection of a structural unit: "As for the limit fixt by the nature of the case, the greatest con-

¹ A series of experiments conducted by Miss H. M. Scott, Principal of the Detroit Training School for Teachers (Report of the Detroit Normal Training School for 1893), show that children even in the lowest grades comprehend a paragraph-group, or 'sequence' of sentences, more readily than sentences taken separately. They learn to read more easily and rapidly by the 'paragraph method' than by the sentence method.

sistent with simultaneous comprehension is always the best." If students who have written essays for years have with all their labor developed but a feeble sense for structural unity, may the reason not lie in the fact that the unit of discourse employed has been so large and so complex that it could not be grasped with a single effort of the mind?

If there is a measure of truth in what has here been urged, it would appear that for certain periods in the student's development the paragraph, as an example of structural unity, offers peculiar advantages. The nature of these advantages has already been suggested. They are, in brief, as follows: The paragraph, being in its method practically identical with the essay, exemplifies identical principles of structure. It exemplifies these principles in small and convenient compass so that they are easily appreciable by the beginner. Further, while the writing of the paragraph exercises the student in the same elements of structure which would be brought to his attention were he drilled in the writing of essays, he can write more paragraphs than he can write essays in the same length of time; hence the character of the work may be made for him more varied, progressive, and interesting. If the paragraph thus suits the needs of the student, it has even greater advantages from the point of view of the teacher. The bugbear of the teacher of Rhetoric is the correcting of essays. When the compositions are long and crude and errors abound, the burden sometimes becomes almost intolerable. In many cases it is a necessary burden and must be borne with patience, but this is not always so. Since the student within the limits of the paragraph makes the same errors which he commits in the writing of longer compositions, in the greater part of the course the written work may profitably be shortened from essays to paragraphs. Paragraph-writing has the further advantage that, if necessary,

the composition may be re-written from beginning to end, and, most important of all, when completed is not too long for the teacher to read and criticise in the presence of the class.

Finally, the paragraph furnishes a natural introduction to work of a more difficult character. When the time comes for the writing of essays, the transition from the smaller unit to its larger analogue is made with facility. Upon this point we cannot do better than to quote the words of Professor Bain:—

Adapting an old homely maxim, we may say, Look to the Paragraphs, and the Discourse will look to itself, for, although a discourse as a whole has a method or plan suited to its nature, yet the confining of each paragraph to a distinct topic avoids some of the worst faults of Composition; besides which, he that fully comprehends the method of a paragraph will also comprehend the method of an entire work.—Bain: *Composition and Rhetoric*, I. § 178.

This book is an attempt to embody in a manual the ideas which have just been advanced, — to utilize this convenient element of discourse, this half-way house between the sentence and the essay, as a basis for a method of English composition. In Part I., following the natural order of treatment, the nature and laws of the paragraph are presented; the isolated paragraph, its structure and function, are discussed: and finally, considerable space is devoted to related paragraphs, that is, those which are combined into essays. Part II. is a chapter on the theory of the paragraph intended for teachers and advanced students. In Part III. will be found copious materials for class-room work, — selected paragraphs, suggestions to teachers,¹ lists of sub-

¹ The hints and suggestions given on the following pages will, it is hoped, be found of especial interest to teachers: (in fine print) pp. 15, 16, 18, 24, 36, 39, 44, 58, 60, 68, 84, 85, 106; (in large print) pp. 119, 120, 172, 173, 174, 180, 182, 191, 202, 203, 212, 213, 255-259.

jects for compositions (about two thousand in all), and helpful references of many kinds.

A general acknowledgment of the sources from which assistance has been received will be found on p. 106. For the ingenious and workable method of drill outlined in Appendix A 12 (pp. 119, 120), the authors are indebted to Dr. A. F. Lange, Associate Professor of English in the University of California.

PREFACE TO THE THIRD EDITION.

IN completion of the general plan of the book, and in deference to the wishes of many teachers who are using *PARAGRAPH-WRITING* as an elementary rhetoric, the authors have added to this revision, as Appendix H, a chapter on the Rhetoric of the Paragraph, in which will be found applications of the paragraph-idea to the sentence and to the constituent parts of the sentence so far as these demand especial notice. The new material thus provided, supplies, in the form of principles and illustrations, as much additional theory as the student of elementary rhetoric needs to master and apply in order to improve the details of his paragraphs in unity, clearness, and force.

Each of these three essentials is first presented as a requisite of the paragraph as a whole. It is then applied to the sentence and to the lesser articulations of thought within the sentence. Principles governing such matters as the choice of sentence-forms, the placement of clauses and phrases, and the minutiae of composition, thus find their reason and explanation in the needs of the paragraph as the larger and determining unit.

The study of Elegance, or Beauty, as a distinct topic, is purposely omitted. Students need first of all to learn the

beauty of unified thought and the beauty of clear statement. Through long practice of these excellences they may come, at a later stage of their study, to safe and sound ideas of beauty as a definite rhetorical principle; but until they reach that stage, attempts to teach them Elegance are only too likely to result in 'fine writing,' exhibitions of crude taste, and the misconception that rhetoric, in one of its departments, deals largely in adornment and sentimentality.

Figures of speech are referred to only so far as their misuse hinders the attainment of unity, clearness, and force. Questions of word-usage are left to be answered by reference to the dictionary.

Appendix H is not an exercise in the correction of bad English. The groups of quotations given are intended, with the accompanying theory, to furnish sufficient material from which to deduce the principles that follow each group. The appendix may properly be introduced as supplementary text in connection with the chapter that closes on page 47.

References to Appendix H have been inserted in Appendix G 5 for the convenience of the student in revising and correcting errors that are marked in his paragraphs and essays.

In other respects, also, the book has been revised for this edition; but the changes in the text, while numerous, are too minute to deserve mention in detail. For most of these corrections and improvements the authors are indebted to teachers who are using the work in their classes. To these, and to all others who have been so kind as to offer suggestions, the authors wish to make here a general acknowledgment.

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PARAGRAPH-WRITING.



PART I.

INTRODUCTORY.

(a) DEFINITION OF THE PARAGRAPH.

A paragraph is a unit of discourse developing a single idea. It consists of a group or series of sentences closely related to one another and to the thought expressed by the whole group or series. Devoted, like the sentence, to the development of one topic, a good paragraph is also, like a good essay, a complete treatment in itself.

The following paragraphs illustrate this close relation of sentences: —

I willingly concede all that you say against fashionable society as a whole. It is, as you say, frivolous, bent on amusement, incapable of attention sufficiently prolonged to grasp any serious subject, and liable both to confusion and inaccuracy in the ideas which it hastily forms or easily receives. You do right, assuredly, not to let it waste your most valuable hours, but I believe also that you do wrong in keeping out of it altogether.

The society which seems so frivolous in masses contains individual members who, if you knew them better, would be able and willing to render you the most efficient intellectual help, and you miss this help by restricting yourself exclusively to books. Nothing can replace the conversation of living men and women; not even the richest literature can replace it. — Hamerton: *The Intellectual Life*, Part IX. Letter V.

(b) CLASSES OF PARAGRAPHS.

A paragraph may be studied as constituting with other paragraphs a complete essay, or, it may be regarded by itself as a separate and complete composition in miniature.

(1) The Related Paragraph.

Paragraphs of the first class we will call *related* paragraphs since they are closely related to each other and to the essay of which they are the constituent units. Successive related paragraphs, as portions of a larger whole, treat in turn the topics into which, according to the general plan of the production, the subject naturally divides itself. If the subject of the essay requires but a brief treatment and the plan includes but two or three main headings, a single paragraph may suffice for each. Of a more extensive production, involving carefully planned divisions and subdivisions in the outline, each sub-topic may require a separate paragraph for its adequate treatment.

(2) The Isolated Paragraph.

A large class of subjects, however, admit of complete treatment in single paragraphs. Such are simple in their nature; for example, incidents, brief descriptions of persons and of places, terse comments upon current events, and short discussions on isolated phases of political and social questions. A single paragraph, which in itself gives an adequate treatment of any subject or of a single phase of any subject, we will call an *isolated* paragraph.

Both classes of paragraphs are units of discourse, though in slightly different senses. An isolated paragraph, standing by itself and existing for itself is an independent unit, whereas related paragraphs, existing as portions of a larger whole, are dependent or subordinate units.

The quotation from Hamerton, on page 1, illustrates related paragraphs, treating two phases of a single idea. The phase or topic treated by the first of these paragraphs is, "Society is frivolous as a whole"; that treated by the second is, "But society contains individuals who are not frivolous." These paragraphs are so closely related, in thought, that each is necessary to the other; but each represents a distinct phase of the thought.

The following are illustrations of isolated paragraphs. In these cases the treatment is sufficiently complete and adequate in a single paragraph: —

Not many years ago two women in this country, one in Boston and one in New York, became successful swindlers by simply promising excessive rates of interest on money deposited in their hands. They offered not the slightest security, and their success was due simply to the desire for inordinate returns on money. Some women in the island of Malta have done still better. A charwoman offered to receive deposits and pay a shilling a week per pound as interest, or about two hundred and sixty per cent per year. The money and valuables deposited in her hands, of course, became capital from which, for a time, she was able to pay her interest, and her business was so immediately successful that other women started in, with the result of setting in motion a mania, the Maltese of all classes seeming to be possessed of a desire to put deposits in the hands of these women, until the amount in their keeping exceeded half a million dollars. For a time all went well, but presently there was a default and the bubble burst, leaving not a rack behind except a few pawn-tickets. The singular thing about this performance was the fact that everybody knew the women to be living in poverty, and some of them in squalor, and yet nobody seemed to hesitate to put valuables into their keeping. Evidently the desire to make money rapidly is not confined to the American genus. — *Christian Union*, 19 Nov., 1892.

Lowell's legacy as a poet is great, but not greater than his legacy as a patriot. The true patriot does not love his country, labor and suffer for it, simply because he happened to be born in it, — that would be the infatuation of the egotist; but because, *being* born in it, his duty and pleasure are to help on all human progress by helping on first the progress of the land to which he belongs. This is Lowell's

legacy as a patriot,—not the sentiment “My country, right or wrong,” but “My country—it shall never be wrong if I can help it!” The true patriot is not the one who says it is *my* country, and *its* institutions, that are sacred; but who says, with Lowell, “It is Man who is sacred.” The citizen who holds to this sacredness of humanity will be the most useful in securing institutions and a country whose services to humanity will make *them* also sacred in his own heart, and in the hearts of all good men.—*Century*, 43: 150.

(c) GENERAL LAWS OF THE PARAGRAPH.

As a unit of discourse, every paragraph, whether related or isolated, is subject to the general laws of unity, selection, proportion, sequence, and variety, which govern all good composition.

(1) *Unity.*

The most important of these is the law of unity, which requires that the sentences composing the paragraph be intimately connected with one another in thought and purpose. The fundamental idea of the paragraph is oneness of aim and end in all of its parts. Unity is violated, therefore, when any sentence is admitted as a part, which does not clearly contribute its share of meaning towards the object for which the paragraph is written. Unity forbids digressions and irrelevant matter. The most common violation of unity is including matter in one paragraph which should either be taken out and made a separate paragraph by itself or be dropped altogether.

The following paragraph from Dryden, on Translation, will serve to illustrate how unity is frequently violated:—

(1) Translation is a kind of drawing after the life; where every one will acknowledge there is a double sort of likeness, a good one and a bad. It is one thing to draw the outlines true, the features like, the proportions exact, the colouring itself perhaps tolerable; and

another thing to make all these graceful, by the posture, the shadowings, and chiefly by the spirit which animates the whole. (2) I cannot, without some indignation, look on an ill copy of an excellent original; much less can I behold with patience Virgil, Homer, and some others, whose beauties I have been endeavouring all my life to imitate, so abused, as I may say, to their faces by a botching interpreter. What English readers, unacquainted with Greek or Latin, will believe me or any other man, when we commend these authors, and confess, we derive all that is pardonable in us from their fountains, if they take those to be the same poets whom our Oglevies have translated? But I dare assure them that a good poet is no more like himself in a dull translation, than his carcase would be to his living body. (3) There are many who understand Greek and Latin and yet are ignorant of their mother tongue. The proprieties and delicacies of the English are known to few; it is impossible even for a good wit to understand and practise them without the help of a liberal education, long reading and digesting of those few good authors we have amongst us; the knowledge of men and manners, the freedom of habits and conversation with the best company of both sexes; and, in short, without wearing off the rust which he contracted while he was laying in a stock of learning. Thus difficult it is to understand the purity of English, and critically to discern, not only good writers from bad, and a proper style from a corrupt, but also to distinguish that which is pure in a good author from that which is vicious and corrupt in him. And for want of all these requisites, or the greatest part of them, most of our ingenious young men take up some cried-up English poet for their model; adore him, and imitate him, as they think, without knowing wherein he is defective, where he is boyish and trifling, wherein either his thoughts are improper to his subject, or his expressions unworthy of his thoughts, or the turn of both is unharmonious.

The section of this paragraph marked (2) is an expression of Dryden's personal feelings towards bad translations, and shows no connection with what precedes in the section marked (1), which states the nature and difficulties of translation. Section (2) should either be omitted entirely or be taken out and made into a separate paragraph, prefaced, as Bain suggests (*Rhetoric*, Part I. p. 113), by some such statement as this: "A good original must not be judged by an ill copy." Section (3) would, in the latter case, also become a separate paragraph, prefaced by some such statement as this: "That good translations are few is not to be wondered at. For a good translation two things are required: a knowledge of English, as well as a knowledge of the original." The order of the paragraphs would then be (1), (3), (2). If section (2) were omitted entirely, section (3) might be unified with section (1) by prefacing (3) with the single

sentence: "For a good translation two things are required: a knowledge of English, as well as a knowledge of the original." The changes suggested here in the order of sentences illustrate also the law of sequence (the fourth law of the paragraph).

Good examples of paragraphs possessing unity will be seen in the quotation from Hamerton, already given, and in the quotations from Emerson's *Essay on Art* (see Proportion), from Macaulay's *Essay on the Earl of Chatham*, in the quotation from Dr. Johnson (see Sequence), and in the descriptive paragraph quoted in illustration of the next law (see Selection).

In the following from Ruskin, unity is secured by the figure of speech which runs through the whole paragraph:—

Mountains are to the rest of the body of the earth what violent muscular action is to the body of man. The muscles and tendons of its anatomy are, in the mountain, brought out with fierce and convulsive energy, full of expression, passion, and strength; the plains and the lower hills are the repose and the effortless motion of the frame, when its muscles lie dormant and concealed beneath the lines of its beauty, yet ruling those lines in their every undulation. This, then, is the first grand principle of the truth of the earth. The spirit of the hills is action; that of the lowlands, repose; and between these there is to be found every variety of motion and of rest; from the inactive plain, sleeping like the firmament, with cities for stars, to the fiery peaks, which, with heaving bosoms and exulting limbs, with the clouds drifting like hair from their bright foreheads, lift up their Titan hands to Heaven, saying, "I live forever!" — *Modern Painters*, Vol. I. pt. ii. sec. iv. chap. i.

Paragraphs for criticism by the student will be found in Appendix A 1.

(2) *Selection.*

The law of selection requires that of all which might be said on the subject treated, only those points be chosen for mention in the sentences which will best subserve the purpose of the paragraph and will give force and distinction to its main idea. In narrative or descriptive paragraphs, a

few well-chosen points will usually serve better than the mention of many minute and unimportant particulars. What to omit is here the important question for the writer. The effort to make the narrative or description complete even to the smallest details frequently renders the account obscure. There is less danger of this in paragraphs of an expository or argumentative character. In these, violations of this law more often arise from selecting remote and inapplicable figures of speech and far-fetched and misleading contrasts.

The following quotation contains two such contrasts, so far-fetched and inapplicable to the subject that their force is lost, to most readers. They are here printed in italics:—

Ordinary criminal justice knows nothing of set-off. The greatest desert cannot be pleaded in answer to a charge of the slightest transgression. If a man has *sold beer on Sunday morning*, it is no defence that he has *saved the life* of a fellow-creature at the risk of his own. If he has *harnessed a Newfoundland dog* to his little child's carriage, it is no defence that he was *wounded at Waterloo*. — Macaulay : *Lord Clive*.

Some more obvious 'transgression' than 'harnessing a Newfoundland dog to his little child's carriage,' (it will occur to most readers,) ought to have been cited, in order to justify the extraordinary method of defense suggested — that of exposing the wounds the prisoner received at Waterloo. The very wideness from each other of the things selected for contrast defeats the writer's purpose. This is a charge, however, that cannot often be brought against Macaulay. His paragraphs are, in general, models of structure, unity, and force.

De Quincey, especially when he tries to be humorous, often suffers from what may be called a temporary paralysis of the selective faculty. In the following example, if the subject of the paragraph is 'The Hebrew Source of Mendelssohn's Music,' the portions in italics are not happily chosen.

It strikes me that I see the source of this music. We that were learning German some thirty years ago must remember the noise made at that time about Mendelssohn, the Platonic philosopher. *And why?*

Was there anything particular in "*Der Phædon*" on the immortality of the soul? Not at all; it left us quite as mortal as it found us; and it has long since been found mortal itself. Its venerable remains are still to be met with in many worm-eaten trunks, pasted on the lids of which I have myself perused a matter of thirty pages, except for a part that had been too closely perused by worms. But the key to all the popularity of the Platonic Mendelssohn is to be sought in the whimsical nature of German liberality, — which, in those days, forced Jews into paying toll at the gates of cities, under the title of "swine," but caressed their infidel philosophers. Now, in this category of Jew and infidel stood the author of "*Phædon*." He was certainly liable to toll as a hog; but, on the other hand, he was much admired as one who despised the *Pentateuch*. Now, that Mendelssohn, whose learned labours lined our trunks, was the father of this Mendelssohn, whose Greek music afflicts our ears. Naturally, then, it strikes me that, as "papa" Mendelssohn attended the synagogue to save appearances, the filial Mendelssohn would also attend it. I likewise attended the synagogue now and then at Liverpool and elsewhere. We all three have been cruising in the same latitudes; and, trusting to my own remembrances, I should pronounce that Mendelssohn has stolen his Greek music from the synagogue. There was, in the first chorus of the "*Antigone*," one sublime ascent (and once repeated) that rang to heaven: it might have entered into the music of Jubal's lyre, or have glorified the timbrel of Miriam. All the rest, tried by the deep standard of my own feeling, — that clamours for the impassioned in music, even as the daughter of the horse-leech says, "Give, give," — is as much without meaning as most of the Hebrew chanting that I heard at the Liverpool synagogue. I advise Mr. Murray, in the event of his ever reviving the "*Antigone*," to make the chorus sing the Hundredth Psalm rather than Mendelssohn's music, or, which would be better still, to import from Lancashire the Handel chorus-singers. — De Quincey: *The Antigone of Sophocles*.

What connection is there, in the following, between the anecdote of Lord Nelson and the remainder of the paragraph?

During pedestrian tours in New England, in various parts of the West, and in every Southern State, I have frequently stayed for the night at the houses of poor farmers, laborers, fishermen, and trappers. In such journeys I have invariably listened to the tales of the neigh-

borhood, stimulating them by suggestion, and have found the belief in witchcraft cropping out in the oldest towns in New England, sometimes within the very shadow of the buildings where a learned ministry has existed from the settlement of the country, and public schools have furnished means of education to all classes. The horsehoes seen in nearly every county, and often in every township, upon the houses of persons, *suggested the old horseshoe beneath which Lord Nelson, who had long kept it nailed to the mast of the Victory, received his death-wound at Trafalgar.* — J. M. Buckley: "Witchcraft," in *Century*, 21: 409.

In the following paragraph, no principle or purpose seems to have guided the selection of the ideas; they are set down just as they came, by chance, into the writer's head: —

As for Charles Cotton, his "Virgil Travesty," is deader than Scaron's, and deserves to be so. The famous lines which Lamb has made known to every one in the essay on "New Year's Day," are the best thing he did. But there are many excellent things scattered about his work, despite a strong taint of the mere coarseness and nastiness which have been spoken of. And though he was also much tainted with the hopeless indifference to prosody which distinguished all these belated cavaliers, it is noteworthy that he was one of the few Englishmen for centuries to adopt the strict French forms and write rondeaux and the like. On the whole, his poetical power has been a little undervalued, while he was also dexterous in prose. — Saintsbury: *Elizabethan Literature*, p. 385.

In the following description, notice that the points selected for mention are few in number and are all chosen with the single purpose of bringing out the idea of great wealth: —

Of the provinces which had been subject to the house of Tamerlane, the wealthiest was Bengal. No part of India possessed such natural advantages both for agriculture and for commerce. The Ganges, rushing through a hundred channels to the sea, has formed a vast plain of rich mould which, even under the tropical sky, rivals the verdure of an English April. The ricefields yield an increase such as is elsewhere unknown. Spices, sugar, vegetable oils, are produced with marvelous exuberance. The rivers afford an inexhaustible supply of fish. The

desolate islands along the sea-coast, overgrown by noxious vegetation, and swarming with deer and tigers, supply the cultivated districts with abundance of salt. The great stream which fertilizes the soil is, at the same time, the chief highway of Eastern commerce. On its banks, and on those of its tributary waters, are the wealthiest marts, the most splendid capitals, and the most sacred shrines of India. The tyranny of man had for ages struggled in vain against the overflowing bounty of nature. In spite of the Mussulman despot and of the Mahratta freebooter, Bengal was known through the East as the Garden of Eden, as the rich kingdom. Its population multiplied exceedingly. Distant provinces were nourished from the overflowing of its granaries; and the noble ladies of London and Paris were clothed in the delicate produce of its looms. — Macaulay: *Lord Clive*, p. 51.

Paragraphs for criticism by the student will be found in Appendix A 1.

(3) *Proportion.*

The law of proportion requires, first, that enough be said to exhibit fully the purpose and idea of the paragraph. Paragraphs will, therefore, differ in length according to the importance and scope of the ideas they present. No arbitrary rules can be given as to the proper length of paragraphs. Observing the custom of some of our best writers, we may safely say that it is not well to extend a single paragraph beyond three hundred words. The advantage of at least one paragraph-indentation on almost every page of a printed book is felt by every reader. On the other hand, as Professor Earle says (*English Prose*, p. 212), "The term paragraph can hardly be applied to anything short of three sentences," though skilful writers sometimes make a paragraph of two sentences, or even of one.

This law requires, secondly, that the details which make up the paragraph be treated and amplified in proportion to their respective importance to the main idea and purpose of the paragraph. Subordinate ideas and subsidiary details should be kept subordinate and subsidiary.

Thirdly, over-amplification and too extensive illustration of a simple statement admitted by every one, are violations of the law of proportion.

In illustration of the first requirement of this rule, contrast the two paragraphs that follow. In the first, the main thought is found in the words, "A man is a fagot of thunderbolts," and "We only believe as deep as we live." This thought is not sufficiently illustrated for the general reader, and what is said by way of explanation is as indefinite in character as the proposition it purports to explain. The force of the last sentence in the quotation will hardly be felt at the first reading, unless one happens to emphasize the word "we." The second paragraph, from the same writer, is quoted as an illustration of the perfect fulfilment of the law of proportion.

We are just so frivolous and skeptical. Men hold themselves cheap and vile ; and yet a man is a fagot of thunderbolts. All the elements pour through his system ; he is the flood of the flood, and fire of the fire ; he feels the antipodes and the pole, as drops of his blood : they are the extension of his personality. His duties are measured by that instrument he is ; and a right and perfect man would be felt to the centre of the Copernican system. 'Tis curious that we only believe as deep as we live. We do not think heroes can exert any more awful power than that surface-play which amuses us. A deep man believes in miracles, waits for them, believes in magic, believes that the orator will decompose his adversary ; believes that the evil eye can wither, that the heart's blessing can heal ; that love can exalt talent ; can overcome all odds. From a great heart secret magnetisms flow incessantly to draw great events. But we prize very humble utilities, a prudent husband, a good son, a voter, a citizen, and deprecate any romance of character ; and perhaps reckon only his money value, — his intellect, his affection, as a sort of bill of exchange, easily convertible into fine chambers, pictures, music, and wine. — Emerson : *Essay on Beauty*.

The artist who is to produce a work which is to be admired, not by his friends or his townspeople or his contemporaries, but by all men, and which is to be more beautiful to the eye in proportion to its culture, must disindividualize himself, and be a man of no party, and no

manner, and no age, but one through whom the soul of all men circulates, as the common air through his lungs. He must work in the spirit in which we conceive a prophet to speak, or an angel of the Lord to act; that is, he is not to speak his own words, or do his own works, or think his own thoughts, but he is to be an organ through which the universal mind acts. — Emerson: *Essay on Art*.

The two paragraphs cited from Emerson are of about equal difficulty in regard to the thought; the ease of comprehension in the case of the latter and the difficulty of comprehension in the case of the former are fairly attributable to the observance of the law of proportion in the one and to its neglect in the other.

The following will illustrate undue prominence given to a subordinate idea, at the cost of clearness: —

(1) If we would study with profit the history of our ancestors, we must be constantly on our guard against that delusion which the well-known names of families, places, and offices naturally produce, and must never forget that the country of which we read was a very different country from that in which we live. (2) In every experimental science there is a tendency towards perfection. (3) In every human being there is a wish to ameliorate his own condition. (4) These two principles have often sufficed, even when counteracted by great public calamities and by bad institutions, to carry civilization rapidly forward. (5) No ordinary misfortune, no ordinary misgovernment, will do so much to make a nation wretched, as the constant progress of physical knowledge and the constant effort of every man to better himself will do to make a nation prosperous. [Then follows a page showing the vast increase of wealth in England during the last six centuries and the reasons for it.] (12) The consequence is that a change to which the history of the old world furnishes no parallel has taken place in our country. (13) Could the England of 1685 be, by some magical process, set before our eyes, we should not know one landscape in a hundred or one building in ten thousand. [Another page of details, similar to those in the last sentence, follows.] — Macaulay: *History of England*, Vol. I. chap. iii.

The undue prominence given to the second and third sentences, stated (as they are) as independent propositions apparently of equal importance with the first sentence and illustrated at great length, occasions doubt in the mind of the reader as to what is the main idea of the paragraph; and it is not until sentence (12) is reached that it becomes evident that sentence (1) contains, after all, the main idea, and that the ten sentences intervening are subordinate and are intended to account for the fact that "the country of which we read was a very different country from that in which we live." The

subordination might be plainly indicated, and all doubt of the reader removed, by introducing immediately after sentence (1) some such statement as this: "In the course of centuries, vast differences are inevitably brought about in a country by the operation of social principles alone."

The following paragraph, which illustrates unnecessary amplification of a self-evident proposition, is termed by the writer of it "a string of platitudes":—

Lucidity is one of the chief characteristics of sanity. A sane man ought not to be unintelligible. Lucidity is good everywhere, for all time and in all things, in a letter, in a speech, in a book, in a poem. Lucidity is not simplicity. A lucid poem is not necessarily an easy one. A great poet may tax our brains, but he ought not to puzzle our wits. We may often have to ask in humility, What *does* he mean? but not in despair, What *can* he mean? — A. Birrell: *Obiter Dicta*.

Paragraphs for criticism by the student will be found in Appendix A 1.

(4) *Sequence.*

The law of sequence, or method, requires that the sentences be presented in the order which will best bring out the thought. In narrative paragraphs the order of events in time is usually the best; in descriptions, the order of objects in space or according to their prominence. In expository or argumentative paragraphs, climax, or that ordering of sentences which proceeds steadily from the least to the most forcible and important, will sometimes prove to be the best method. But usually, the thought of each paragraph as it develops will dictate the natural sequence of the sentences.

In the following paragraph, a logical method is strictly observed, the second, third, and fourth sentences particularizing the idea of "prerogative," and the fifth, sixth, and seventh, the idea of "purity."

The watchwords of the new government were prerogative and purity. The sovereign was no longer to be a puppet in the hands of any subject, or of any combination of subjects. George the Third

would not be forced to take ministers whom he disliked, as his grandfather had been forced to take Pitt. George the Third would not be forced to part with any whom he delighted to honor, as his grandfather had been forced to part with Carteret. At the same time, the system of bribery which had grown up during the late reigns was to cease. It was ostentatiously proclaimed that, since the accession of the young King, neither constituents nor representatives had been bought with the secret service money. To free Britain from corruption and oligarchical cabals, to detach her from continental connections, to bring the bloody and expensive war with France and Spain to a close, such were the specious objects which Bute professed to procure. — Macaulay : *Second Essay on the Earl of Chatham*, p. 40.

The following will serve to illustrate the order of climax. The clauses of the last sentence grow in length, power, and in volume both of sound and of idea until the end is reached in the strongest words.

The great wheel of political revolution began to move in America. Here its rotation was guarded, regular and safe. Transferred to the other continent, from unfortunate but natural causes, it received an irregular and violent impulse ; it whirled along with a fearful celerity ; till at length, like the chariot wheels in the races of antiquity, it took fire from the rapidity of its own motion, and blazed onward, spreading conflagration and terror around. — Webster : *First Bunker Hill Oration*.

The first of the two paragraphs which follow illustrates in the last three sentences, what may be called the alternating method, in which the main idea (that of "sublimity") occurs, under different forms of expression, in every sentence, accompanied in each case by the statement of some other characteristic of Milton's style, of lesser importance. The three lesser qualities mentioned are arranged in the order of climax. The second of these two paragraphs is quoted for the sake of completeness.

He had considered creation in its whole extent, and his descriptions are therefore learned. He had accustomed his imagination to unrestrained indulgence, and his conceptions therefore were extensive.

The characteristic quality of his poem is sublimity. He sometimes descends to the elegant, but his element is the great. He can occasionally invest himself with grace; but his natural port is gigantic loftiness. He can please when pleasure is required; but it is his peculiar power to astonish.

He seems to have been well acquainted with his own genius, and to know what it was that nature had bestowed upon him more bountifully than upon others; the power of displaying the vast, illuminating the splendid, enforcing the awful, darkening the gloomy, and aggravating the dreadful; he therefore chose a subject on which too much could not be said, on which he might tire his fancy without the censure of extravagance. — Johnson: *Life of Milton* (M. Arnold's *Chief Lives*, p. 51).

In the last paragraph, just quoted, the logical method is (1) Milton's knowledge of the character of his own genius, (2) what that character was, (3) result of this knowledge on his choice of a subject.

Paragraphs for criticism by the student will be found in Appendix A 1.

(5) Variety.

The law of variety requires that as much diversity as is consistent with the purpose of the paragraph be introduced. Variety will appear in length of sentences, in their structure, in phraseology, in the ordering of details, and in the method of building different paragraphs. Variety in the length of different paragraphs as well as in their structure is also desirable.

To illustrate fully this important law is obviously impossible. Let the student note carefully the paragraphs already quoted:

First, as to length of sentences. The use of both long and short sentences will be noticed as helpful in sustaining the reader's interest. Observe the forceful but curt and choppy effect of the almost exclusive use of short sentences in the first quotation from Emerson; equal length giving all of the sentences equal prominence, thus making the main idea harder to find. In the other quotations, note that one use of the short sentence is to state forcibly the main thought in brief, the longer sentences being devoted to explanations or details. Point out instances of this, especially in the quotation from Dryden. Observe also the smooth effect of the long sentences. It is the character of the thought of the paragraph that decides in many cases whether the sentence shall be long or short. Point this out in the quotations from the *Christian Union*, Emerson, Macaulay, and Webster.

Secondly, as to structure of sentences. Point out the various ways in which the sentences of these quotations begin. Is the subject introduced first in all cases?

Notice the relief, experienced in reading Emerson's first paragraph after several short sentences constructed alike, by the slight change of structure in the seventh sentence beginning, "From a great heart," etc. Find examples of sentences, in these quotations, in which the full idea is not apparent until the close of the sentence is reached (Periodic structure). Notice in the conversational paragraphs of the first quotation examples of loose structure, in which the sentence might come to a full stop before the close, and still make sense. Find other examples of this. Find examples of balanced structure, in which the different elements of a sentence are made to answer to each other and set each other off by similarity of form; especially in the quotations from Macaulay, Dryden, Johnson, and Emerson. Find examples in which whole sentences have this similarity of form and answer to each other. Do the complex sentences usually contain the main idea of these paragraphs? Note that it is the nature of the thought which makes some of the sentences interrogative and which causes other departures from the usual form of sentence structure. Find examples of this.

Thirdly, as to phraseology. Notice, first, variety in the words used for expressing the same idea in a paragraph. What words in the quotation from Hamerton bring out the idea of "frivolous"? What, in the quotation from the *Christian Union* the idea of "swindling"? What, in the second quotation from Emerson, the idea of "disindividualize"? What, in the next quotation (from Macaulay), the idea of "difference and change"? What, in the quotation from Dr. Johnson, the idea of "sublimity"? Notice, next, the variety in the relation-words (*of, by, to, from, for*, etc.) which introduce different phrases. The value to a writer of having a large stock of expedients for securing variety in introducing phrases, is very great. Some writers over-work the relation-word "of," when, by a slight modification in phrase-structure, other relation-words might be used instead and the sentence improved. For practice try the plan of substituting adjectives for some of the phrases in the quoted paragraphs on the preceding pages. Notice that such substitutions often compel remodeling the whole sentence.

Fourthly, as to ordering of details and method of building different paragraphs. These subjects will be considered more fully at a later stage of our study. At present, notice the variety in method of presenting the various details in Macaulay's descriptive paragraph. (See Selection.) Do you find anything to criticise in the order of the sentences? Notice also the ordering of details in the paragraph from Ruskin. (See Unity.)

For practice in securing variety, some of the paragraphs in Appendices A and B should be re-written by the student in his own words, changing the phraseology and constructions, but preserving the sense.

It will be found in practice that the close observance of any one of the general laws, unity, selection, proportion, and sequence, will tend to give a paragraph the qualities required by the other three. For instance, the rearrangement of the order (method) of the sentences will often secure unity to a paragraph which seemed without unity. The law of unity understood in a large sense would include selection, proportion, and sequence. These, however, have been deemed worthy of study by themselves. A good

maxim, summing up these laws, is, In writing paragraphs, aim at unity of thought and variety of statement.

Paragraphs for further criticism by the student will be found in Appendix A 1.

(d) APPLICATION OF THESE LAWS IN CHOICE OF PARAGRAPH SUBJECT.

The observance of these laws will be made less difficult for the writer, if, in selecting subjects for isolated paragraphs and in selecting subdivisions of the essay that will serve for paragraph-subjects, he is careful to see that the idea chosen is sufficiently narrowed in scope. An idea may be narrowed by imposing upon it successive conditions and limitations of time, place, point of view, etc.

To illustrate: General subject — "The Study of Latin." Subject limited to a single point of view — "*Uses of Latin study.*" Limited further, as to place — "*Uses of Latin study to American students.*" Limited further, as to time — "*Uses of Latin study to American students of the present time.*" Limited further, by selection, to available theme — "*Use of Latin study to American students of the present time in widening their English vocabulary.*"

Looking at the illustration just given, the student will see that the general subject, stated first, is too broad for treatment in a paragraph. It is, furthermore, suggestive of several lines of thought, any one of which would be sufficient for a paragraph or even for a whole essay. Moreover, it is indefinite, because it indicates no aim or purpose on the part of the writer. It acquires definiteness, however, as soon as the first limitation imposed upon it converts the general subject into a theme. With each subsequent limitation this theme grows in concreteness, indicating each time a narrower scope, a closer scrutiny, and a more definite aim on the part of the writer.

The general subject is the broad statement of a general idea without limitation. The theme is the general subject narrowed in scope and made definite by limitation, so as to show the purpose of the writer. The full statement of the theme is often long and unattractive in form, and may often be re-stated in a briefer and more attractive form. It is then called a title. A briefer statement of the theme

in the illustration above, to be used as a paragraph-title, might be, "*One Reason for Studying Latin.*" The title should be suggestive of the theme, but should not overstate the theme. Most themes may be used as titles without re-statement.

Examples of paragraph-titles may be found in the newspapers and in the marginal notes of such books as the *Encyclopædia Britannica*, Gardiner's *Thirty Years' War*, Bryce's *Holy Roman Empire*, Creighton's *Age of Elizabeth*, and Hallam's *Works*. The shorter isolated paragraphs to be found in the editorial columns of the newspapers and the related paragraphs of most books are usually printed without titles.

In Appendix A 2 will be found a list of general subjects each of which the student is expected to narrow, by successive limitations, to an available working theme and then provide with an appropriate title. The student may also be given practice in discovering the working theme of some of the paragraphs in Appendix B, and in providing a title for each.

THE ISOLATED PARAGRAPH.

The isolated paragraph was defined, in the last chapter, as a single paragraph which in itself gives an adequate treatment of any subject or of a single phase of any subject. By the expression "adequate treatment" is meant, not *all* that might be said on a given subject, but enough for the purpose in hand, whatever that may chance to be. Adequate treatment is therefore treatment sufficiently complete for carrying out the writer's purpose. A paragraph, however short, which, when taken by itself, is unified and intelligible and produces a satisfying effect, may (for purposes of study) be regarded as an isolated paragraph, even though it form part of an essay or part of a chapter of a book. The following short paragraph taken from Thomas Carlyle's *James Carlyle* will illustrate this satisfying effect, this sense of completeness:—

The first impulse of man is to seek for enjoyment. He lives with more or less impetuosity, more or less irregularity, to conquer for himself a home and blessedness of a mere earthly kind. Not till later (in how many cases never) does he ascertain that on earth there is no such home: that his true home lies beyond the world of sense, is a celestial home.

In the present chapter we shall disregard those special modifications of structure found in related paragraphs of various kinds (which are treated in the next chapter) and shall study all the paragraphs quoted in this as independent, miniature essays. Only by such isolation and study of the paragraph as a complete structure in itself can the student be given a sense for paragraphic unity and sequence. This is, indeed, of practical value in itself, since the writing of single, unrelated paragraphs has become a recognized feature of newspaper and magazine work.

1. PARAGRAPH SUBJECT.

Every paragraph should have a clearly defined idea to the development of which each sentence contributes. This idea is usually expressed definitely and unmistakably in one of the sentences of the paragraph, called the topic-sentence. The topic-sentence is generally most effective when short and striking. It is often found to be, however, not a whole sentence in itself, but only a part of a sentence, what precedes being obviously preparatory to its more forcible presentation. Sometimes the topic-sentence need not be expressed definitely. In such a paragraph the topic is implied in all that is said. The test of a good paragraph of this kind is the possibility of phrasing the main idea, which it contains, in a single sentence. Whether expressed or implied, therefore, the topic-sentence should exist as a working theme in the mind of the writer while constructing each sentence, and the bearing of each sentence on the paragraph-theme should be clear and distinct.

(a) WHERE THE TOPIC-SENTENCE SHOULD BE PLACED.

(1) *Stated First.*

Many paragraphs require a formal statement of the theme. This is usually true when the paragraph consists of a principle that is proved by particular examples, or when a general idea is expounded by argument, or when a formal proposition is treated. In such cases the theme is

usually announced in the first sentence. The following will illustrate:—

America as a nation may not be in favor of burdening itself with the care of distant colonies, but [Topic-sentence] individual American enterprise is penetrating to every part of the globe. [Example] When Stanley was in Chicago he told a group of reporters that a certain kind of cloth, used exclusively among the natives of Africa, was made in New England. The English have tried to supersede this trade, but have been unsuccessful. Nothing but the American brand will go. [Example] The railroad through the island of Jamaica furnishes another example of Yankee enterprise. It is owned principally by two rich New Yorkers and by Mr. Eastman, a La Crosse, Wis., millionaire. — *Chicago Herald*.

In the following paragraph, the topic-sentence comes first and is afterwards re-stated in the quotation given in the fourth sentence, as a practical precept.

The one fatal mistake which is committed habitually by people who have the scarcely desirable gift of half-genius is "waiting for inspiration." They pass week after week in a state of indolence, unprofitable alike to the mind and the purse, under pretext of waiting for intellectual flashes like those which came to Napoleon on his battle-fields. They ought to remember the advice given by one of the greatest artists of the seventeenth century to a young painter of his acquaintance. "Practise assiduously what you already know, and in course of time other things will become clear to you." The inspirations come only to the disciplined; the indolent wait for them in vain. — Hamerton: *Intellectual Life*, p. 449.

Find paragraphs, in Appendix B, in which the topic-sentence is stated first.

(2) *Stated First and Last.*

Sometimes, to emphasize the leading idea, the topic-sentence is stated both at the beginning and at the end of a paragraph. When the thought is sufficiently important to justify such emphasis, this practice is commendable, for the repetition of the subject at the close completes the cir-

cuit of the thought and gives the appearance of finished roundness to the whole idea. This plan is especially commendable in spoken paragraphs, the repetition, in this case, being a notification to the hearer that the discussion of the point in hand is finished. The following will illustrate these statements:—

[Topic-sentence] The grand reason for paying debt is that we want to *strengthen the credit of the State as the cheapest and best of all insurances*. [Example] If any one doubts that, let him look at the position of the United States. That grand republic has no fleet, and on the water could hardly fight Spain; but she has reduced her debt by strenuous paying, and every one knows that if she wanted a fleet to blow Spain out of the water, or to contest the seas with us, she could buy and complete one in twelve months. [Topic repeated] Her *payment of her debt is an insurance*, not only against defeat but against attack. — *London* [England] *Spectator*.

I begin with the postulate, that [Topic-sentence] it is the law of our nature to desire happiness. This law is not local, but universal; not temporary, but eternal. It is not a law to be proved by exceptions, for it knows no exception. [Examples] The savage and the martyr welcome fierce pains, not because they love pain; but because they love some expected remuneration of happiness so well, that they are willing to purchase it at the price of the pain, — at the price of imprisonment, torture, or death. [Another example] The young desire happiness more keenly than any others. This desire is innate, spontaneous, exuberant; and nothing but repeated and repeated overflows of the lava of disappointment can burn or bury it in the human breast. On this law of our nature, then, we may stand as on an immovable foundation of truth. Whatever fortune may befall our argument, our premises are secure. [Topic repeated] The conscious desire of happiness is active in all men. — Horace Mann: *Thoughts for a Young Man*, p. 8.

Find paragraphs, in Appendix B, in which the topic-sentence is stated first and last.

(3) *Stated Last.*

The details of a paragraph may, in special cases, precede the statement of the subject; the proofs may be presented

before the proposition is stated. In such cases the topic-sentence may be delayed until the close of the paragraph. This plan will usually be found expedient when the thought is not likely to be favorably received if stated abruptly at the beginning, when the topic-sentence contains an unwelcome truth, or when some new idea is presented to which the reader is not at once prepared to assent. For example: —

We have new evidence of the treacherous character of the Sioux Indians in the tragedy at Wounded Knee Creek. When their surroundings are considered their treachery is not a subject for wonder. The Sioux lad is taught that duplicity, lying, treachery, theft, and bloodshed are the manly attributes. He must be very wily about shedding blood, but is nothing but a "squaw" until he has a scalp at his belt. Then he is fed by the Government, clothed by the Government, sheltered by the Government — that is, maintained in absolute idleness, while he broods over real or fancied wrongs. When he gets worked up to the proper pitch of frenzy he wants to kill somebody, and generally does kill somebody if he is not killed himself. It has been the Government policy to treat the Indian as a spoiled child rather than as the dangerous brute that he is. [Topic-sentence] The events of the present Indian outbreak have made it clear that *the policy of gentleness is disastrous both to the country and to the Indian.* — *The Press* (N.Y.).

In the following paragraph the subject, while it is hinted at in the second sentence, is purposely denied full and definite statement until the very last sentence: —

I will not ask your pardon for endeavoring to interest you in the subject of Greek Mythology; but I must ask your permission to approach it in a temper differing from that in which it is frequently treated. We cannot justly interpret the religion of any people, unless we are prepared to admit that we ourselves, as well as they, are liable to error in matters of faith; and that the convictions of others, however singular, may in some points have been well founded, while our own, however reasonable, may in some particulars be mistaken. You must forgive me, therefore, for not always distinctively calling the creeds of the past "superstition," and the creeds of the present day "religion"; as well as for assuming that a faith now confessed

may sometimes be superficial, and that a faith long forgotten may once have been sincere. It is the task of the Divine to condemn the errors of antiquity and of the Philologist to account for them. I will only pray you to read with patience, and human sympathy, the thoughts of men who lived without blame in a darkness they could not dispel; and to remember that, whatever charge of folly may justly attach to the saying, "There is no God," the folly is prouder, deeper, and less pardonable, in saying, "There is no God but for me." — Ruskin : *Queen of the Air*.

Find paragraphs, in Appendix B, in which the topic-sentence is stated last.

(b) SUBJECT IMPLIED.

In a large number of cases, however, the theme cannot be stated so directly; it is not found expressed in a topic-sentence anywhere in the paragraph; but must be grasped by the reader from the effect produced upon him by the paragraph as a whole. If the effect is single, is an effect of oneness and of unity, the reader will be able to supply for himself, in thought, the theme of the paragraph; — and the test of a good paragraph will always be his ability to do this. But a paragraph cannot produce the effect of unity upon the reader unless there was unity of idea or of feeling in the mind of the writer when the paragraph was written. It is of especial importance, therefore, in the case of paragraphs which have no formally stated topic-sentence to hold the writer to his theme, that the writer keep his theme prominently in mind while constructing each sentence. This is very important in writing narrative and descriptive paragraphs. In these, it is seldom that the theme is expressed in so many words. Yet a good narrative or descriptive writer will so marshal his details that the effect will be single.

The following paragraph, of which the subject may be stated as, "The Annihilation of the Army of Cabul," illustrates this unity of effect: —

Then the march of the army, without a general, went on again. Soon it became the story of a general without an army; before very long there was neither general nor army. It is idle to lengthen a tale of mere horrors. The straggling remnant of an army entered the Jugdulluk Pass—a dark, steep, narrow, ascending path between crags. The miserable toilers found that the fanatical, implacable tribes had barricaded the pass. All was over. The army of Cabul was finally extinguished in that barricaded pass. It was a trap; the British were taken in it. A few mere fugitives escaped from the scene of actual slaughter, and were on the road to Jellalabad where Sale and his little army were holding their own. When they were within sixteen miles of Jellalabad the number was reduced to six. Of these six, five were killed by straggling marauders on the way. One man alone reached Jellalabad to tell the tale. Literally, one man, Dr. Brydon, came to Jellalabad out of a moving host which had numbered in all some sixteen thousand when it set out on its march. The curious eye will search through history or fiction in vain for any picture more thrilling with the suggestion of an awful catastrophe than that of this solitary survivor, faint and reeling on his jaded horse, as he appeared under the walls of Jellalabad, to bear the tidings of our Thermopylae of pain and shame.—McCarthy: *A History of our Own Times*, Vol. I. p. 199.

Find paragraphs, in Appendix B, in which the topic-sentence is implied. Discover the theme in each of these paragraphs and state it in a brief sentence or phrase suitable for a title.

The student may also be given useful practice in locating the topic-sentences of the paragraphs quoted in the introductory chapter of this book. In each case he should phrase a brief and appropriate title for the paragraph.

It will also be a profitable exercise for the student to attempt giving appropriate single headings to the short editorial paragraphs to be found in any of the carefully edited metropolitan papers. Of the headed articles in the news-columns of the papers, the first generally corresponds to the title, and the second, which is usually longer, corresponds, roughly, to the working theme.

Another useful exercise in detecting the paragraph-subject, consists in the reading aloud, by the instructor, of several paragraphs, the student to give, at the conclusion of each, the paragraph-subject as he has determined it from the reading. As another exercise, mimeograph copies of paragraphs from which the topic-sentence has been omitted may be distributed, the student to fill the gap as skillfully as he can.

2. MEANS OF DEVELOPING.

We shall now study some of the means by which the idea or theme of a paragraph, as given formally in the topic-

sentence or held in the mind of the writer, may be systematically developed. If we regard the topic-sentence as the germ-idea, it is evident that it contains, *potentially*, all that may be said on the subject in hand. The work of the other sentences is to bring out and develop clearly the thought contained in the topic-sentence, or so much of the thought as is necessary for the purpose which the writer has in view. The means by which they do this will of course vary in different cases; and the forms in which the growing idea clothes itself as the paragraph progresses will present many different modifications.

All of these various forms and means of developing the germ-idea may, however, be grouped, for practical purposes, under the following heads: repeating the theme in other words; defining or limiting the theme; presenting its contrary; explaining or amplifying its meaning by examples, illustrations, or quotations; particularizing by means of specific instances or details; presenting proofs; and applying or enforcing the theme. Any sentence which performs one of these functions may claim a place in the paragraph: any sentence (not introductory, transitional, or summarizing) which does none of these things should be excluded.

It need hardly be said that these means of developing the theme are employed in various combinations. The same paragraph may use one or several of them. What one shall be employed by the writer, in any case, will be decided by the nature of the thought discussed, by his purpose, and by the demands of the subject and occasion. Some of these combinations will be designated in the quotations that follow.

(a) REPETITION OF THE THEME IN OTHER WORDS.

When the subject under discussion is in any way obscure, or requires special emphasis, it may be repeated in other

words immediately after the topic-sentence. Sometimes the repetition is delayed until a later stage of the paragraph. Illustrations of repetition may be seen in the paragraph quoted from Ruskin (see Unity), and in those quoted from the *London Spectator* and Horace Mann (see Paragraph Subject). It also occurs in the following paragraphs:—

[Topic-sentence] The peculiarity of ill-temper is that it is the vice of the virtuous. [Repeated] It is often the one blot on an otherwise noble character. [Particularized] You know men who are all but perfect, and women who would be entirely perfect, but for an easily ruffled, quick-tempered or 'touchy' disposition.—Drummond: *The Greatest Thing in the World*, p. 29.

[Topic-sentence] There are few delights in any life so high and rare as the subtle and strong delight of sovereign art and poetry; there are none more pure and more sublime. [Repeated and particularized] To have read the greatest work of any great poet, to have beheld or heard the greatest works of any great painter or musician, is a possession added to the best things of life.—Swinburne: *Essays and Studies* (Victor Hugo: *L'Année Terrible*).

In Appendix A 8 will be found a list of topic-sentences which require repetition in other words. The student should write all of these exercises. Also find in Appendix B paragraphs in which the topic-sentence is treated in this way.

(b) DEFINITIVE STATEMENTS.

The topic-sentence is not always sufficient to give the exact content of the idea to be expounded. It may mean more or less than the writer intends. In this case it becomes necessary for the writer to define, *by restriction or enlargement*, the terms of the topic-sentence. Synonymous expressions are of the greatest value for this purpose. Their felicitous use may be noticed in the quotations given below. The following will illustrate the use of definitive statements:—

[Topic] Practically, then, at present, 'advancement in life' means, becoming conspicuous in life; obtaining a position which shall be

acknowledged by others to be respectable or honorable. [Defined] We do not understand by this advancement, in general, the mere making of money, but the being known to have made it; not the accomplishment of any great aim, but the being seen to have accomplished it. In a word, we mean the gratification of our thirst for applause. — Ruskin: *Sesame and Lilies*, p. 5.

[Topic] Nature . . . is a collective term for all facts actual and possible; or (to speak more accurately) a name for the mode . . . in which all things take place. [Defined] For the word suggests not so much the multitudinous detail of phenomena, as the conception which might be formed of their manner of existence as a mental whole by a mind possessing a complete knowledge of them. — John Stuart Mill.

In Appendix A 4 will be found a list of topic-sentences which require treatment by definition, restriction, or enlargement. The student should write all of these exercises. Also find paragraphs in Appendix B in which the topic-sentence is treated in this way.

(c) PRESENTING THE CONTRARY.

Often the idea can be made clearer by presenting a contrary, negative, or contrasting idea in connection with it. We often see more clearly what a thing is like by being told what it is not like. To illustrate: —

[Topic and Details] We all know how beautiful and noble modesty is; how we all admire it; how it raises a man in our eyes to see him afraid of boasting; never showing off; never pushing himself forward; . . . [Contrary] Whenever, on the other hand, we see in wise and good men any vanity, boasting, pompousness of any kind, we call it a weakness in them, and are sorry to see them lowering themselves by the least want of divine modesty. — Kingsley: *Country Sermons*, III.

Frequently the contrasted thought takes the form of a concession, and is stated first: —

Despotism may find here and there its logicians to defend it. *But* despotism can find no poet to chant its praises. From first to last, and with increase of power from age to age, the voice of literature in all its forms has been the voice of popular liberty. — J. O. Murray.

Such contrasting ideas naturally express themselves in antitheses and in balanced sentences. These produce monotony and weariness, if employed often. They should be used sparingly, and their form of presentation varied.

In the following we have the topic-sentence treated both by contrast and by example:—

Mannerism is pardonable and is sometimes even agreeable, when the manner, though vicious, is natural. Few readers, for example, would be willing to part with the mannerism of Milton or of Burke. But a mannerism which does not sit easy on the mannerist, which has been adopted on principle, and which can be sustained only by constant effort, is always offensive. And such is the mannerism of Johnson. — Macaulay: *Life of Johnson*.

In Appendix A 5 the student will find a list of topic-sentences to be treated by contrast. Also find paragraphs in Appendix B in which the topic-sentence is elucidated by contrast.

(d) EXPLAINING OR ILLUSTRATING.

Some thoughts require explanation and concrete illustration. Similar or analogous cases and associated facts or experiences (as distinguished from specific instances or examples) are needed to deepen the impression made by the topic-sentence. An explanation or illustration, being usually of considerable length, detains the attention of the reader upon the thought presented for a sufficient time to enable him to contemplate it at greater advantage. The parables of the New Testament are concrete illustrations of abstract truths, and abound in explanations. The following will serve as a specimen of illustration and explanation:—

[Topic] Have you never seen men and women whom some disaster drove to a great act of prayer, and by and by the disaster was forgot, but the sweetness of religion remained and warmed their soul?
[Illustration] So have I seen a storm in latter spring; and all was black, save where the lightning tore the cloud with thundering rent. The winds blew and the rains fell, as though heaven had opened its

windows. What a devastation there was ! Not a spider's web that was out of doors escaped the storm, which tore up even the strong-branched oak. But ere long the lightning had gone by, the thunder was spent and silent, the rain was over, the western wind came up with its sweet breath, the clouds were chased away, and the retreating storm threw a scarf of rainbows over her fair shoulders and resplendent neck, and looked back and smiled, and so withdrew and passed out of sight. But for weeks long the fields held up their hands full of ambrosial flowers, and all the summer through the grass was greener, the brooks were fuller, and the trees cast a more umbrageous shade, because that storm passed by — though all the rest of earth had long ago forgot the storm, its rainbows, and its rain. — Theodore Parker.

In the following the whole paragraph is occupied with an extended illustration of the character of truth : —

When we are as yet small children there comes up to us a youthful angel, holding in his right hand cubes like dice, and in his left spheres like marbles. The cubes are of stainless ivory, and on each is written in letters of gold, — Truth. The spheres are veined and streaked and spotted beneath, with a dark crimson flush above, where the light falls on them, and in a certain aspect you can make out upon every one of them the three letters L, I, E. The child to whom they are offered very probably clutches at both. The spheres are the most convenient things in the world ; they roll with the least possible impulse just where the child would have them. The cubes will not roll at all ; they have a great talent for standing still, and always keep right side up. But very soon the young philosopher finds that things which roll so easily are very apt to roll into the wrong corner, and to get out of his way when he most wants them, while he always knows where to find the others, which stay where they are left. Thus he learns — thus we learn — to drop the streaked and speckled globes of falsehood, and to hold fast the white angular blocks of truth. But then comes Timidity, and after her Good-nature, and last of all Polite-behavior, all insisting that truth must *roll*, or nobody can do anything with it ; and so the first with her coarse rasp, and the second with her broad file, and the third with her silken sleeve, do so round off and smooth and polish the snow-white cubes of truth, that, when they have got a little dingy by use, it becomes hard to tell them from the rolling spheres of falsehood. — Holmes : *The Autocrat of the Breakfast-Table*.

[Topic] The vast results obtained by science are won by no

mystical faculties, by no mental processes, other than those which are practiced by every one of us in the humblest and meanest affairs of life. [Illustrations] A detective policeman discovers a burglar from the marks made by his shoe, by a mental process identical with that by which Cuvier restored the extinct animals of Montmartre from fragments of their bones. Nor does that process of induction and deduction by which a lady, finding a stain of a particular kind upon her dress, concludes that somebody has upset the inkstand thereon, differ in any way from that by which Adams and Leverrier discovered a new planet. [Topic repeated] The man of science, in fact, simply uses with scrupulous exactness the methods which we all habitually and at every moment use carelessly. — Huxley: *Lay Sermons*, p. 78.

Develop by illustration and explanation the topic-sentences given in Appendix A 6. Also find, in Appendix B, paragraphs which employ this method of explanation.

(e) PARTICULARS AND DETAILS.

The topic-sentence may contain an expression which naturally leads the reader to expect a more detailed statement. Particulars and specific instances or examples are needed in abundance to insure the acceptance of a claim which seems to assert too much. So, too, a topic-sentence which is couched in general terms may require particulars and details to render it luminous. The following illustrate:—

[Topic] There is scarcely a scene or object familiar to the Galilee of that day, which Jesus did not use as a moral illustration of some glorious promise or moral law. [Details] He spoke of green fields and springing flowers, and the budding of the vernal trees; of the red or lowering sky; of sunrise and sunset; of wind and rain; of night and storm; of clouds and lightning; of stream and river; of stars and lamps; of honey and salt; of quivering bulrushes and burning weeds; of rent garments and bursting wine-skins; of eggs and serpents; of pearls and pieces of money, of nets and fish. Wine and wheat, corn and oil, stewards and gardeners, laborers and employers, kings and shepherds, travelers and fathers of families, courtiers in soft clothing and brides in nuptial robes—all these are found in His discourses.—Farrar: *Life of Christ*, Vol. I. p. 271.

[Topic] The parts and signs of goodness are many. [Particulars

and specific instances] If a man be gracious and courteous to strangers, it shows that he is a citizen of the world, and that his heart is no island cut off from other lands, but a continent that joins to them. If he be compassionate towards the afflictions of others, it shows that his heart is like the noble tree that is wounded itself when it gives the balm. If he easily pardons and remits offences, it shows that his mind is planted above injuries, so that he cannot be shot. If he be thankful for small benefits, it shows that he weighs men's minds, and not their trash. But, above all, if he have St. Paul's perfection, that he would wish to be anathema from Christ for the salvation of his brethren, it shows much of a divine nature, and a kind of conformity with Christ himself. — Bacon: *Of Goodness*.

Develop the list of topic-sentences given in Appendix A 7, by means of particulars, specific instances, and details. Also find paragraphs in Appendix B in which this method of development is employed.

(f) PRESENTING PROOFS.

Some topic-sentences call for proofs, more or less formally stated according to the character of the subject. A topic-sentence which contains an affirmation likely to raise doubt in the mind of the reader should always be accompanied by sentences containing proofs of its truth.

[Topic] It is too soon as yet to attempt to estimate the effect of the Reform Act of 1837. [Proof I] The people enfranchised under it do not yet know their own power: a single election, so far from teaching us how they will use that power, has not been even enough to explain to them that they have such power. [Proof II] The Reform Act of 1832 did not for many years disclose its real consequences; a writer in 1836, whether he approved or disapproved of them, whether he thought too little of, or whether he exaggerated them, would have been sure to be mistaken in them. — Bagehot: *English Constitution*, p. 3.

[Topic-sentence] This superiority of specific expressions is clearly due to a *saving of the effort* required to translate words into thoughts. [Proof] As we do not think in generals, but in particulars—as, [Proof explained] whenever any class of things is referred to, we represent it to ourselves by calling to mind individual members of it—it follows that when an abstract word is used, the

hearer or reader has to choose from his stock of images one or more by which he may figure to himself the genus mentioned. [Result] In doing this some delay must arise — [Repeated] some force be expended; and if, [Enforced] by employing a specific term, an appropriate image can be at once suggested, *an economy is achieved*, and a more vivid impression produced. — Spencer: *Philosophy of Style*.

Give proofs of the topic-sentences in Appendix A 8. Find paragraphs in Appendix B which employ proofs and inferences.

(g) APPLICATION OR ENFORCEMENT.

Frequently a topic-sentence states a principle the truth of which is assumed; the application of the principle to some particular case usually follows at once. Sentences enforcing the application and emphasizing it in various ways are also introduced. The following will illustrate the statement of a principle and its application: —

[Principle] People who cannot spend ten millions to the best advantage are just as incapable of the economical and business-like disbursement of nine. [Application] It is an easy and a showy thing for a Chancellor of the Exchequer to say bluntly that he will reduce the Estimates by so much, and the departments must do what they can with what remains. But that procedure no more solves the economical problem than [Illustration] the well-known methods of Procrustes altered the real stature of his victims. — *London Times*.

A sentence of enforcement is indicated in the paragraph quoted from Spencer, on the preceding page. Enforcement is also seen in the following: —

Whoever yields to temptation debases himself with a debasement from which he can never rise. . . . Every unrighteous act tells with a thousand-fold more force upon the actor than upon the sufferer. The false man is more false to himself than to any one else. . . . The moment that any one of the glorious faculties with which God has endowed us is abused or misused, that faculty loses forever a portion of its delicacy and its energy. Physiology teaches us that all privations and all violence suffered by our physical system, before birth, impairs the very stamina of our constitution, and brings us into this

world, so far shorn of the energies, and blunted in the fineness of the perceptions we should otherwise possess. So, every injury which we inflict upon our moral nature, in this life, must dull forever and ever our keen capacities of enjoyment, though in the midst of infinite bliss, and weaken our power of ascension, where virtuous spirits are ever ascending. . . . Every instance of violated conscience, like every broken string in a harp, will limit the compass of its music and mar its harmonies forever. [Enforcement of principles] Tremble, then, and forbear, O man! when thou wouldst forget the dignity of thy nature and the immortal glories of thy destiny; for if thou dost cast down thine eyes to look with complacency upon the tempter, or bend thine ear to listen to his seductions, thou dost doom thyself to move forever and ever through inferior spheres of being; thou dost wound and dim the very organ with which alone thou canst behold the splendors of eternity. — Mann: *Thoughts*, p. 67.

Apply and enforce the topic-sentences in Appendix A 9 which state a principle. Find paragraphs in Appendix B which use application and enforcement.

(h) INTRODUCTORY, TRANSITIONAL, AND SUMMARIZING SENTENCES.

Besides the sentences which, in the development of a paragraph, perform one or more of the functions mentioned under the seven headings just preceding, there are in some paragraphs other sentences whose main business is to prepare the way for the topic-sentence, to act as a bridge between different parts of the paragraph, or to summarize the sentences of one part before the next part is taken up.

A whole sentence may be devoted to introducing the topic of the paragraph; but, more often, a short clause prefixed to the topic-sentence will be sufficient; and in most paragraphs no introduction is needed. When the introduction takes the form of a clause, this clause is frequently in direct contrast to what is to be the main idea of the paragraph. The following will illustrate:—

[Introductory contrast] I will not ask your pardon for endeavoring to interest you in the subject of Greek Mythology; [Subject

indicated] but I must ask your permission to approach it in a temper differing from that in which it is frequently treated. — Ruskin. (The whole quotation is given under Paragraph Subject, pp. 22, 23.)

[Introduction] The administration has erred in the steps to restore peace; but its error has not been in doing too little, but [Topic] in betraying too great a solicitude for that event. [The paragraph is devoted to the discussion of the administration's 'solicitude' for peace.] — Henry Clay: *Speech on the War of 1812*.

The effect of an introductory sentence is often to postpone the statement of the topic-sentence to a later stage of the paragraph. This is seen in the following: —

[Introductory] The statement is made from time to time that we are admitting great masses of socialists. The number is exaggerated, and more importance is attached to the utterances of these than they deserve. It must be admitted however that some of them know just enough to be dangerous. [Indicating what the subject is to be] But they are permitted to go among their fellows to inoculate them with whatever doctrines they choose, and there is nothing to oppose them. Nobody has furnished their hearers with arguments, or taken steps to teach them that in America, where conditions are fairly equal, no necessity exists for the violent agitation of these questions. [Topic-sentence] But train bright young men among these immigrants to know what their duties are, teach them their rights, put at their disposal arguments with which to meet the specious assertions of self-styled and talkative leaders, and the much-vaunted dangers of socialism would disappear. — *Century*.

Short summarizing sentences may be needed, at times, to indicate the direction which the thought is next to take, or the manner of treatment to be pursued. An explanation or a reason, of considerable length, which is to be followed by a resumption of the main line of thought, needs such a sentence. The following paragraph illustrates this: —

A constitutional statesman is in general a man of common opinions and uncommon abilities. *The reason is obvious.* [The next twelve sentences state the reason at length, and the paragraph concludes] The most influential of constitutional statesmen is the one who most felicitously expresses the creed of the moment, who administers it,

who embodies it in laws and institutions, who gives it the highest life it is capable of, who induces the average man to think : " I could not have done it any better, if I had had time myself."—Bagehot: *Sir Robert Peel*.

In the following, notice how the short summarizing sentences (here placed in italics) perform the double duty of acting as transitions and of furnishing a basis for the longer sentences made up of details : —

Without force or opposition, it (national chivalry) subdued the fierceness of pride and power ; it obliged sovereigns to submit to the soft collar of social esteem, compelled stern authority to submit to elegance, and gave a domination vanquisher of laws, to be subdued by manners.

But now all is to be changed. All the pleasing illusions which made power gentle, and obedience liberal, which harmonized the different shades of life, and which, by a bland assimilation, incorporated into politics the sentiments which beautify and soften private society, are to be dissolved by this new conquering empire of light and reason. *All the decent drapery of life is to be rudely torn off.* All the superadded ideas, furnished from the wardrobe of a moral imagination, which the heart owns, and the understanding ratifies, as necessary to cover the defects of our naked shivering nature, and to raise it to dignity in our own estimation, are to be exploded as a ridiculous, absurd, and antiquated fashion. — Burke: *Reflections on the Revolution in France*, p. 90, Macmillan's edition.

Such expressions as "The main point is this" ; "After all, the fact remains," etc., are useful in a long paragraph for summarizing what has gone before, and for indicating the relative importance of the different ideas which make up the paragraph. The following contains two expressions of this kind, the first subordinating, the second giving prominence : —

As a single man, I have spent a good deal of my time in noting down the infirmities of married people to console myself for those superior pleasures, which they tell me I have lost by remaining as I am. I cannot say that the quarrels of men and their wives ever made any great impression on me. . . . What oftenest offends me at the houses of married persons where I visit, is an error of quite a different

description ; it is that they are too loving. Not too loving neither: *that does not explain my meaning*. Besides, why should that offend me? The very act of separating themselves from the rest of the world, to have the fuller enjoyment of each other's society, implies that they prefer one another to all the world. *But what I complain of* is, that they carry this preference so undisguisedly, they perk it up in the faces of us single people so shamelessly, you cannot be in their company a moment without being made to feel, by some indirect hint or open avowal, that *you* are not the object of this preference. — Charles Lamb : *Essays of Elia, A Bachelor's Complaint*.

Find introductory, transitional, and summarizing sentences in Appendix B. In Appendix A 10 will be found a list of topic-sentences of a miscellaneous character. The student is to develop each of these into a paragraph, using those methods of development which seem most natural and suitable to each topic. Appendix A 11 should be now thoroughly memorized. Some of the exercises in Appendix A 12, should be carefully worked out before proceeding further, with especial attention to the formation of transitions.

3. EFFECT ON SENTENCE STRUCTURE.

The methods of development, treated and illustrated in the preceding pages, must have suggested to the student that the requirements of any paragraph modify considerably the forms of the sentences composing it. The whole paragraph being the unit of thought, it follows that the sentences are influenced, both as to their structure and as to their position, by the demands of the main idea or theme of the paragraph. It is the theme that reduces some sentences, which would otherwise stand independent, to subordinate positions; that compels the employment of connecting words; that determines whether or not a certain word shall be put out of the usual order which it would occupy in an independent sentence; and that decides what words, phrases, clauses, or sentences must be given the most emphatic positions. Even questions of punctuation assume, many times, a very important aspect for the paragraph-writer. The unity of a paragraph may be destroyed by carelessness in this respect. We shall examine in the following pages some of the most

important of the modifications which the paragraph imposes upon the usual forms of sentences, and shall also mention and illustrate some of the additional apparatus which the paragraph employs.

(a) INVERSION.

The most obvious of the modifications which the paragraph may impose upon one of its sentences is inversion. Any sentence which, if stated in its usual order, would tend to obscure the main idea or would seem for the moment to introduce a new topic, may have its parts re-arranged for the sake of preserving the unity and sequence of the paragraph. This is illustrated in the following:—

For choice and pith of language he [Emerson] belongs to a better age than ours, and might rub shoulders with Fuller and Browne — though he does use that abominable word *reliable*. His eye for a fine, telling phrase that will carry true is like that of a backwoodsman for a rifle; and he will dredge you up a choice word from the mud of Cotton Mather himself. *A diction at once so rich and so homely as his I know not where to match in these days of writing by the page; it is like homespun cloth-of-gold.* — Lowell: *My Study Windows*.

In this paragraph, the topic, 'Emerson's choice of language,' announced in the first sentence, occurs again near the close of the second. The inversion in the third sentence is solely determined by the need of keeping the topic prominent. It brings together, in close juncture, the two things that are alike in the last two sentences, the words 'choice word' and 'a diction,' etc. Try the effect of re-writing, in the usual order, the last sentence of the quotation above. In the following, it is the expression 'to do so' which required the inversion so that 'to do so' might be brought as close as possible to the words, 'to repudiate,' and 'to disclaim.'

It is among the most memorable facts of Grecian history that — in spite of the victory of Philip at Chæroneia — . . . the Athenian

people could never be persuaded either to repudiate Demosthenes, or to disclaim sympathy with his political policy. [Inversion] *How much art and ability were employed to induce them to do so, by his numerous enemies, the speech of Æschines is enough to teach us.* — Grote: *History of Greece*, C. 95.

Account for any inversions you find in the paragraphs given in Appendix B. Often the reason for the inversion will appear if the sentence is re-written in its usual order.

(b) PARALLEL CONSTRUCTION.

The main idea sometimes demands for itself the same place in all of a series of sentences, in order to ensure prominence by repetition and by similarity of form and position. This gives rise to the balancing of one part of a sentence against another. Balanced structure is sometimes extended to clauses, phrases, and even to single words. Paragraph requirements will not often dictate this structure; some writers employ it too frequently. When whole sentences have this similarity of form, the result is what is known as parallel construction. The following will illustrate all these varieties of balance:—

Certainly, gentlemen, it ought to be the happiness and glory of a representative to live in the strictest union, the closest correspondence, and the most unreserved communication with his constituents. Their wishes ought to have great weight with him; their opinions high respect; their business unremitted attention. It is his duty to sacrifice his repose, his pleasure, his satisfactions to theirs, — and, above all, ever, and in all cases, to prefer their interest to his own. But his unbiassed opinion, his mature judgment, his enlightened conscience, he ought not to sacrifice to you, to any man, or to any set of men living. These he does not derive from your pleasure, — no, nor from the law and the Constitution. They are a trust from Providence, for the abuse of which he is deeply answerable. Your representative owes you, not his industry only, but his judgment; and he betrays, instead of serving you, if he sacrifices it to your opinion. My worthy colleague says, his will ought to be subservient to yours. If that be all, the thing is innocent. If government were a matter of will on any side, yours, without question ought to be superior. But government

and legislation are matters of reason and judgment and not of inclination ; and what sort of reason is that in which the determination precedes the discussion, in which one set of men deliberate and another decide, and where those who form the conclusion are perhaps three hundred miles from those who hear the arguments? To deliver an opinion is the right of all men ; that of constituents is a weighty and respectable opinion, which a representative ought always to rejoice to hear, and which he ought always most seriously to consider. But *authoritative* instructions, *mandates* issued, which the member is bound blindly and implicitly to obey, to vote, and to argue for, though contrary to the clearest conviction of his judgment and conscience, — these are things utterly unknown to the laws of this land, and which arise from a fundamental mistake of the whole order and tenour of our constitution. —Burke: *Obedience to Instructions, Speeches*, p. 113.

In the foregoing quotation, note that the details in the first five sentences are stated by threes ; that the balanced structure is extended even to the adjectives and the adverbial expressions ; that the details of one sentence, while corresponding in number and form to those of another, are in the order of climax ; that the inversion in sentence four is made for the purpose of bringing the details of that sentence as close as possible to the details with which they are in contrast, in the third sentence. Note that beginning with the seventh sentence, the details occur by twos ; that the ninth sentence is a short summary furnishing the basis for the sentences that follow ; that the repetition in the thirteenth sentence is made for the purpose of bringing contrasting details in juxtaposition. Point out contrasting words, phrases, clauses, and sentences in the quotation, and all likenesses of form and arrangement. In the quotation from Bacon (*Means of Developing (e)*) all the sentences after the first have similarity of form. Find illustrations of balanced structure and parallel constructions in Appendix B.

(c) REPETITION.

It has already been noted that the topic-sentence is sometimes repeated while the paragraph is developing. The theme of the paragraph will reappear in various forms of expression at important points. These forms may repeat the whole topic-sentence, or only its significant words ; may repeat literally, or by means of equivalent synonymous expressions. More often, the theme is kept prominent by the use of pronouns and demonstrative expressions. The following will illustrate :—

[Topic-sentence] The great thing for us is to *feel and enjoy* his [the true poet's] work as deeply as ever we can, *and to appreciate* the wide difference between it and all work which has not the same high character. *This* is what is salutary; *this* is what is formative; *this* is the great benefit to be got from the study of poetry. Everything which interferes with *it*, which hinders *it*, is injurious. True, we must read our classic with open eyes, and not with eyes blinded with superstition; we must perceive when his work comes short, when it drops out of the class of the very best, and we must rate it in such cases, at its proper value. But the use of this negative criticism is not in itself, it is entirely in its enabling us to have a *clearer sense* and a *deeper enjoyment* of what is truly excellent. To trace the labor, the attempts, the weaknesses, the failures of a genuine classic, to acquaint oneself with his time and his life and his historical relationships, is mere literary dilettantism unless it has that *clear sense* and *deeper enjoyment* for its end. — Arnold: *Introduction to Ward's English Poets*.

In the example just quoted there is another set of references to carry the thought back to the words, 'his [the true poet's] work.' Read the paragraph again and point them out. Other examples for practice of this kind may be found in Appendix B.

The need of closely watching the pronouns and demonstrative words, while a paragraph is being written, cannot be emphasized too much. When a word is employed to point back to some other word or statement that precedes, the writer should make sure that the reference is clear and explicit. The little word *it* requires special attention and care, in order to avoid ambiguity. When used retrospectively, the word *it* should be employed to refer to but one thing, in the same paragraph.

Other words useful at times for keeping the theme prominent and for pointing back to something already said are, *this, that, these, those, the former, the latter, he, she, it, here, there, hence, whence, hither, thither, thence, now, then*. They are called words of retrospective reference. The expressions, *it is, there are, first, secondly, etc.*, are sometimes used to point forward to something that is to follow and are called words of prospective reference. Point out some of the words of reference in the paragraphs to be found in Appendix B.

(d) SUBORDINATION. ✓

In maintaining its prominence in a paragraph the theme requires the subordination of all subsidiary and modifying

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statements. This subordination need not be indicated always by an introductory word; for frequently the thought itself is obviously subordinate. It is not often necessary, for instance, to introduce a proof by the word *because* or *for*; the hearer can many times supply these words for himself. Still there are many cases in which the thought requires that the subordination be plainly indicated. Concessions leading up to a contrast usually require an introductory expression, such as, *it is true, to be sure*, looking forward to a sentence beginning with *still, but, yet, or however*. Conditions usually need an introductory *if, unless*. Degrees of subordination in thought are indicated by such words as *at least, probably, and perhaps*,—which require skillful handling and placing. The longer expressions used for this purpose have been mentioned under Means of Developing (*h*).

Such words as *also, likewise, too, further, therefore, consequently*, etc., may sometimes be needed for showing the exact relation between the sentences which they introduce and the main idea of the paragraph, and for making the connection from sentence to sentence. It is quite easy to use them in too great profusion. Far better than burdening a paragraph with such words is the practice of making each sentence the obvious outgrowth of the sentence that precedes and the obvious preparation for the sentence that follows.

The paragraph quoted below shows a considerable number of these words of reference, here printed in italics:—

Finally, it is urged that the small number of editions through which Shakespeare passed in the seventeenth century, furnishes a separate argument, and a conclusive one, against his popularity. *We answer*, that considering the bulk of his plays collectively, *the editions* were *not few*; compared with any known case, *the copies sold* of Shakespeare were quite as many as could be expected under the circumstances. . . . *The truth is*, we have not facts enough to guide us; for the *number of editions* often tells nothing accurately as to the *number of copies*. *With respect to Shakespeare, it is certain that*, had his master-

pieces been gathered into small volumes, *Shakespeare* would have had a most extensive sale. *As it was, there can be no doubt that*, from his own generation, throughout the seventeenth century, and until the eighteenth began to accommodate, not any greater popularity in *him*, but a greater taste for reading in the public, his fame never ceased to be viewed as a national trophy of honour. . . . It is *therefore* a false notion that the general sympathy with the merits of *Shakespeare* ever beat with a languid or intermitting pulse. *Undoubtedly*, in times when the functions of critical journals and of newspapers were not at hand to diffuse or to strengthen the impressions which emanated from the capital, all opinions must have travelled slowly into the provinces. *But even then, whilst the perfect organs of communication were wanting*, indirect substitutes were supplied by the necessities of the times, or by the instincts of political zeal. Two channels especially lay open *between the great central organ of the national mind and the remotest provinces*. Parliaments were occasionally summoned . . . the nobility continually resorted to the court. . . . Academic persons stationed themselves as sentinels at London for the purpose of watching the court and the course of public affairs. *These persons* wrote letters . . . and thus conducted the general feelings *at the centre into lesser centres*, from which *again* they were diffused into the ten thousand parishes of England. . . . *And by this mode of diffusion* it is that we can explain the strength with which *Shakespeare's* thoughts and diction impressed themselves from a very early period upon the national literature, and *even more generally* upon the national thinking and conversation. — De Quincey : *Biography of Shakespeare*.

Point out some of the subordinating expressions in the paragraphs given in Appendix B.

(e) PUNCTUATION.

The grammars and rhetorics, which regard the sentence as the unit of discourse, give rules for punctuation applying mainly to the proper pointing of the various parts of a sentence. Considering the paragraph, however, as the true unit of discourse, we are met by questions of punctuation which the rules usually given do not answer. The rule tells us to put a period at the close of every declarative sentence; but the important question, for the paragraph-writer, often is, what is the proper place at which to bring

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the sentence to a close? In the paragraph, not every distinct statement is followed by a full stop. Statements which standing alone would properly be independent sentences, are frequently united into one sentence when they become part of a paragraph.

The rule dictated by paragraph-unity for the division of a paragraph into sentences is that the full stops should be placed at the close of the larger breaks in the thought. What the sentence divisions shall be will depend upon the meaning in each case; upon the need of giving prominence to the chief assertion and of keeping the other assertions subordinate. If every assertion were followed by a full stop the style would be too broken. A sentence in a paragraph may contain a number of assertions if they are more closely connected in thought than the matter of two successive sentences. To illustrate:—

(1) The Commons denied the King's right to dispense, not indeed with all penal statutes but with penal statutes in matters ecclesiastical, and gave him plainly to understand that, unless he renounced that right, they would grant no supply for the Dutch war. (2) He, for a moment, showed some inclination to put everything to hazard; but he was strongly advised by Lewis to submit to necessity, and to wait for better times, when the French armies, now employed in an arduous struggle on the continent, might be available for the purpose of suppressing discontent in England. (3) In the Cabal itself the signs of disunion and treachery began to appear. (4) Shaftsbury, with his proverbial sagacity, saw that a violent reaction was at hand, and that all things were tending towards a crisis resembling that of 1640. (5) He was determined that such a crisis should not find him in the situation of Strafford. (6) He therefore turned suddenly round, and acknowledged, in the House of Lords, that the Declaration was illegal. (7) The King, thus deserted by his ally and by his Chancellor, yielded, cancelled the Declaration, and solemnly promised that it should never be drawn into precedent. — Macaulay : *History of England*, Vol. I. chap. ii.

The first sentence of the quotation above contains two distinct assertions, which might, so far as ordinary rules of punctuation go, form two distinct sentences; but they are more closely connected in thought than with the sentence numbered (2) and

so are properly united in one sentence. Likewise, the two assertions in sentence (2) have to do with one subject, "he," — the King — and so are properly joined in one sentence. Sentence (3) has a different subject and properly stands alone. Sentences (4), (5), and (6) are on one subject; and (4) and (5) might have been united without injury; but (6), containing one of the most important assertions of the paragraph, required the distinction which separate statement gives it. Sentence (7), being on a different subject, is, of course, stated by itself. Re-write the paragraph, making each assertion a separate sentence, and note the loss of unity. Combine these assertions differently and note the loss of meaning which results.

A general statement containing the main idea, may be followed by a specific statement, with only a colon or semicolon separating the two. The same rule is followed when the second statement gives a short reason, an example, a qualification, a consequence, an explanation, or a repetition. To illustrate:—

Now surely this ought not to be asserted, unless it can be proved; we should speak with cautious reverence upon such a subject. — Quoted by Bain: *Rhetoric*, p. 87.

Agriculture is the foundation of manufactures; the productions of nature are the materials of art. — *Ibid.*

The education of this poor girl was mean, according to the present standard: was ineffably grand, according to a purer philosophic standard: and only not good for our age because for us it would be unattainable. — De Quincey: *Joan of Arc*, p. 39.

M. Michelet, indeed, says that La Pucelle was *not* a shepherdess. I beg his pardon: she *was*. What he rests upon, I guess pretty well: it is the evidence of a woman called Haumette. — *Ibid.*, p. 42.

With what reverence have I paced thy great bare rooms and courts at eventide! They spoke of the past: — the shade of some dead accountant, with visionary pen in ear, would flit by me, stiff as in life. — Lamb: *Essays of Elia, The South-Sea House*.

The effect of the semicolon or colon used in this way is to indicate the subordination of the second assertion, which has less importance and prominence when attached to the main proposition than if it should stand alone in a separate sentence.

When a contrast, introduced usually by the word 'but,' is brief and is not to be dwelt upon, it is attached to the main assertion after a colon or semicolon. When, however, the assertion introduced by 'but' is especially emphatic, or is to be discussed further, it is usually given

distinction by being set off in a separate sentence. The following will illustrate these two facts :—

Some modern writers have blamed Halifax for continuing in the ministry while he disapproved of the manner in which both domestic and foreign affairs were conducted. *But this censure is unjust.* — Macaulay : *History of England*, Vol. I. chap. iii.

There were undoubtedly scholars to whom the whole Greek literature, from Homer to Photius, was familiar : *but* such scholars were to be found almost exclusively among the clergy resident at the Universities. — *Ibid.*

Thus emboldened, the King at length ventured to overstep the bounds which he had during some years observed, and to violate the plain letter of the law. The law was that not more than three years should pass between the dissolving of one Parliament, and the convoking of another. *But*, when three years had elapsed after the dissolution of the Parliament which sat at Oxford, no writs were issued for an election. This infraction, etc. — *Ibid.*, chap. ii.

It is not very easy to explain why the nation which was so far before its neighbors in science should in art have been far behind them. *Yet such was the fact.* It is true that in architecture . . . our country could boast of one truly great man, Christopher Wren ; . . . *But* at the close of the reign of Charles the Second there was not a single English painter or statuary whose name is now remembered. This sterility, etc. — *Ibid.*, chap. iii.

He acted at different times with both the great political parties : *but* he never shared in the passions of either. . . . His deportment was remarkably grave and reserved : *but* his personal tastes were low and frivolous. — *Ibid.*, chap. ii.

The same considerations of prominence, emphasis, and length determine whether a reason introduced by 'for' shall be appended to the main statement or shall be given the distinction of a separate sentence. To illustrate :—

The commencement of the new system was, however, hailed with general delight ; *for* the people were in a temper to think any change an improvement. They were also pleased by some of the new nominations. — Macaulay : *History of England*, Vol. I. chap. ii.

France, indeed, had at that time an empire over mankind, such as even the Roman Republic never attained. *For*, when Rome was

politically dominant, she was in arts and letters the humble pupil of Greece. France had, over the surrounding countries, at once the ascendancy which Rome had over Greece and the ascendancy which Greece had over Rome. — *Ibid.*, chap. iii.

A paragraph of details may group the details in a few long sentences, the parts being divided by semicolons or colons; or each detail may be presented as a separate sentence. The advantage of the former is that it better secures unity of effect; the advantage of the latter is that it secures a more emphatic presentment of the details. A combination of the two plans is advisable. They are illustrated in the following:—

France united at that time almost every species of ascendancy. Her military glory was at its height. She had vanquished mighty coalitions. She had dictated treaties. She had subjugated great cities and provinces. She had forced the Castilian pride to yield her the precedence. She had summoned Italian princes to prostrate themselves at her footstool. — *Ibid.*

The interest which the populace took in him whom they regarded as the champion of the true religion and the rightful heir of the British throne, was kept up by every artifice. When Monmouth arrived in London at midnight, the watchmen were ordered by the magistrates to proclaim the joyful event through the streets of the city: the people left their beds: bonfires were lighted: the windows were illuminated: the churches were opened: and a merry peal rose from all the steeples. — *Ibid.*

The following selections are cited as examples of logical paragraphic division into sentences, in which the punctuation is a decided help to clearness of presentation, and assists, to a marked degree, in keeping the main subject prominent and lesser details subordinate:—

Lawrence Hyde was the second son of the Chancellor Clarendon, and was brother of the first Duchess of York. He had excellent parts, which had been improved by parliamentary and diplomatic experience; but the infirmities of his temper detracted much from the effective strength of his abilities. Negotiator and courtier as he was, he never learned the art of governing or of concealing his emotions.

When prosperous, he was insolent and boastful: when he sustained a check, his undisguised mortification doubled the triumph of his enemies: very slight provocations sufficed to kindle his anger; and when he was angry he said bitter things which he forgot as soon as he was pacified, but which others remembered many years. His quickness and penetration would have made him a consummate man of business but for his self-sufficiency and impatience. His writings proved that he had many of the qualities of an orator: but his irritability prevented him from doing himself justice in debate; for nothing was easier than to goad him into a passion; and, from the moment when he went into a passion, he was at the mercy of opponents far inferior to him in capacity. — *Ibid.*, chap. ii.

Whenever the arts and labors of life are fulfilled in this spirit of striving against misrule, and doing whatever we have to do, honorably and perfectly, they invariably bring happiness, as much as seems possible to the nature of man. In all other paths, by which that happiness is pursued, there is disappointment, or destruction: for ambition and for passion there is no rest — no fruition; the fairest pleasures of youth perish in a darkness greater than their past light; and the loftiest and purest love too often does but inflame the cloud of life with endless fire of pain. But, ascending from lowest to highest, through every scale of human industry, that industry worthily followed gives peace. Ask the laborer in the field, at the forge, or in the mine; ask the patient, delicate-fingered artisan, or the strong-armed, fiery-hearted worker in bronze, and in marble, and with the colors of light; and none of these, who are true workmen, will ever tell you, that they have found the law of heaven an unkind one — that in the sweat of their face they should eat bread, till they return to the ground; nor that they ever found it an unrewarded obedience, if, indeed, it was rendered faithfully to the command — “Whatsoever thy hand findeth to do, do it with thy might.” — Ruskin: *The Mystery of Life*, sec. 128.

Examine and criticise the punctuation of some of the paragraphs in Appendix B. In Appendix G 4 will be found some of the rules for punctuation, etc., which are followed by leading newspapers.

4. TYPES OF PARAGRAPH STRUCTURE.

The illustrative paragraphs quoted in the preceding pages have been sufficient to show that there are many distinct

types of paragraph structure. Under the heading, Means of Developing the Paragraph, the various expedients were pointed out, by which the theme may be effectively presented and wrought out in detail. We shall now name and illustrate some of the more important types of structure in the isolated paragraph which result from the character of the theme as Expository, Argumentative, Descriptive, or Narrative.

(a) EXPOSITORY AND ARGUMENTATIVE.

This type is devoted to explaining and expounding an idea or to proving a proposition. It is the type in which regular structure is most obvious. It may employ one or several of the means of developing, according to the nature of the theme and to the method of treatment demanded. In some cases a strictly logical plan is needed; in others a less formal method will be better.

1. *The Logical Type.*

There are two orders of progress in thought, one proceeding from the statement of a general principle to particular applications of the principle (deductive reasoning), the other proceeding from the statement of particular facts to a general conclusion from those facts (inductive reasoning). In deductive reasoning, the general principle (stated usually at the beginning) is *applied in* the particulars; in inductive reasoning the general principle (stated usually at the end) is *inferred from* the particulars, as a conclusion. In a deductive paragraph, as would be expected, the sentences applying the principle to the particular case in hand, usually follow the topic-sentence, which states the principle. In an inductive paragraph the sentences stating the particular facts

usually precede the topic-sentence, which states the general conclusion.

(1) *Deductive.*

It is evident from the nature of deduction that the means of development which it most often employs will be those indicated and illustrated under the headings, Presenting Proofs, Application, and Enforcement (see Means of Developing, (*f*), (*g*)). For deduction has for its standard of reasoning, this maxim: Whatever is affirmed or denied truthfully of a whole class, may be affirmed or denied truthfully in like manner of everything comprehended under that class. To illustrate:—

[Statement of principle] The general principle of right arrangement in sentences, which we have traced in its application to the leading divisions of them, equally determines the proper order of their minor divisions. [Application to particulars] In every sentence of any complexity the complement to the subject contains several clauses, and that to the predicate several others; and these may be arranged in greater or less conformity to the law of easy apprehension. Of course with these, as with the larger members, the succession should be from the less specific to the more specific—from the abstract to the concrete. — Spencer: *Philosophy of Style*.

Nihilism, so far as one can find out, expresses rather a method, or a means, than an end. It is difficult to say just what Nihilism does imply. So much appears reasonably certain — [General statement] that the primary object of the Nihilists is destruction; [Particulars] that the abolition of the existing order, not the construction of a new order, is in their view; that, whatever their ulterior designs, or whether or no they have any ultimate purpose in which they are all or generally agreed, the one object which now draws and holds them together, in spite of all the terrors of arbitrary power, is the abolition, not only of all existing governments, but of all political estates, all institutions, all privileges, all forms of authority; and that to this is postponed whatever plans, purposes, or wishes the confederation, or its members individually, may cherish concerning the reorganization of society. — Francis A. Walker: *Socialism*.

(2) *Inductive.*

From the nature of induction, it is evident that the means of development which it employs most often are those indicated and illustrated under the heading, Particulars and Details (see Means of Developing, (e)). The other means of development, repetition, contrast, definition, and explanation are used in paragraphs of both orders, as occasion may require. The following illustrate the inductive order:—

Sir, whilst we held this happy course, [Particulars] we drew more from the Colonies than all the impotent violence of despotism ever could extort from them. We did this abundantly in the last war. It has never been once denied; and what reason have we to imagine that the Colonies would not have proceeded in supplying government as liberally, if you had not stepped in and hindered them from contributing, by interrupting the channel in which their liberality flowed with so strong a course; by attempting to take, instead of being satisfied to receive? Sir William Temple says, that Holland has loaded itself with ten times the impositions, which it revolted from Spain, rather than submit to. He says true. [General conclusion] Tyranny is a poor provider. It knows neither how to accumulate, nor how to extract. — Burke: *American Taxation*, p. 158 (Payne's ed.).

Is it better to place the adjective before the substantive, or the substantive before the adjective? Ought we to say with the French — *un cheval noir*; or to say as we do — a black horse? [Particulars from which conclusion is to be drawn] Probably most persons of culture would decide that one order is as good as the other. Alive to the bias produced by habit, they would ascribe to that the preference they feel for our own form of expression. They would expect those educated in the use of the opposite form to have an equal preference for that. And thus they would conclude that neither of these instinctive judgments is of any worth. There is, however, a philosophical ground for deciding in favour of the English custom. If “a horse black” be the arrangement, immediately on the utterance of the word “horse,” there arises, or tends to arise, in the mind, a picture answering to that word; and as there has been nothing to indicate what *kind* of horse, any image of a horse suggests itself. Very likely, however, the image will be that of a brown horse, brown horses being the

most familiar. The result is that when the word "black" is added, a check is given to the process of thought. Either the picture of a brown horse already present to the imagination has to be suppressed, and the picture of a black one summoned in its place; or else, if the picture of a brown horse be yet unformed, the tendency to form it has to be stopped. Whichever is the case, a certain amount of hindrance results. But if, on the other hand, "a black horse" be the expression used, no such mistake can be made. The word "black," indicating an abstract quality, arouses no definite idea. It simply prepares the mind for conceiving some object of that colour; and the attention is kept suspended until that object is known. [Conclusion] If, then, by the precedence of the adjective, the idea is conveyed without liability to error, whereas the precedence of the substantive is apt to produce a misconception, it follows that the one gives the mind less trouble than the other, and is therefore more forcible. — Spencer: *Philosophy of Style*.

Examine some of the more formal paragraphs in Appendix B, and classify them as deductive or inductive. Treat some of the topic-sentences in Appendix A 9 deductively. Treat some of the same sentences as conclusions to be reached by the inductive process.

2. The Less Formal Types.

All paragraphs, whatever their method of construction, might be classified either as deductive or as inductive, and there would be room for considerable casuistry in determining under which head many paragraphs would fall. The fact that it is extremely difficult to find examples of paragraphs which are undeniably deductive or clearly inductive indicates a close relationship between the two orders of thought and their constant intermingling in the mind. As a matter of fact, the two progressions are always combined in thought. The negation of one means the negation of the other also. In putting into language his mental procedure the writer may pursue a variety of methods. He may (1) suppress the inductive operations which have gone on in his mind while thinking on the subject in hand, (2) suppress the deductive operations, (3) mingle the two. The

tendency in good prose is always to mingle the two orders of thought. Thus in a paragraph which is clearly deprived of most of the deductive features, the conclusion will yet be stated first. In a paragraph deprived of most of the inductive features, the general principle will be stated, or re-stated at the close. In other cases one progression will succeed another at rapid intervals throughout the paragraph.

This intermingling of deduction and induction which is seen in almost all paragraphs of an expository and argumentative character gives a less formal appearance to paragraphs of this kind. For purposes of illustration, therefore, all expository and argumentative paragraphs which are not exclusively deductive or exclusively inductive are here brought under the title of 'less formal types.'

(1) *Paragraphs of Definition.*

A whole paragraph may be devoted to defining the subject. Some terms require a careful statement of their scope. A term is defined not only by giving its etymology, a history of its changes in meaning, and its current uses, but by giving its applications to various departments of thought. In the following quotation, Sir William Hamilton defines the term Philosophy:—

There are two questions to be answered: 1st, What is the meaning of the *name*? and 2d, What is the meaning of the *thing*? An answer to the former question is afforded in a nominal definition of the term *philosophy*, and in a history of its employment and application. In regard to the etymological signification of the word, Philosophy is a term of Greek origin. It is a compound of *philos*, a *lover* or *friend*, and *sophia*, *wisdom*—speculative wisdom. Philosophy is thus, literally, a *love of wisdom*. . . . It is probable, I think, that Socrates was the first who adopted, or at least the first who familiarized, the expression. It was natural that he should be anxious to contradistinguish himself from the Sophists (*oi sophoi, oi sophistai*), literally, the

wise men ; and no term could more appropriately ridicule the arrogance of these pretenders, or afford a happier contrast to their haughty designation, than that of philosopher (i.e. the *lover* of wisdom) ; and, at the same time, it is certain that the substantives *φιλοσοφία* and *φιλόσοφος* first appear in the writings of the Socratic school. It is true, indeed, that the verb *φιλοσοφείν* is found in Herodotus, in the address by Croesus to Solon ; and that, too, in a participial form, to designate the latter as a man who had traveled abroad for the purpose of acquiring knowledge. It is, therefore, not impossible that, before the time of Socrates, those who devoted themselves to the pursuit of the higher branches of knowledge were occasionally designated philosophers : but it is far more probable that Socrates and his school first appropriated the term as a distinctive appellation ; and that the word *philosophy*, in consequence of this appropriation, came to be employed for the complement of all higher knowledge, and, more especially, to denote *the science conversant about the principles or causes of existence*. The term *philosophy*, I may notice, which was originally assumed in modesty, soon lost its Socratic and etymological signification, and returned to the meaning of *σοφία*, or wisdom. Quintilian calls it *nomen insolentissimum* ; Seneca, *nomen invidiosum* ; Epictetus counsels his scholars not to call themselves ‘ Philosophers ’ ; and *proud* is one of the most ordinary epithets with which philosophy is now associated.

In the following, from George William Curtis, we have definition and explanation combined :—

By the words public duty I do not necessarily mean official duty, although it may include that. I mean simply that constant and active practical participation in the details of politics without which, upon the part of the most intelligent citizens, the conduct of public affairs falls under the control of selfish and ignorant, or crafty and venal men. I mean that personal attention which, as it must be incessant, is often wearisome and even repulsive, to the details of politics, attendance at meetings, service upon committees, care and trouble, and expense of many kinds, patient endurance of rebuffs, chagrins, ridicules, disappointments, defeats—in a word, all those duties and services which, when selfishly and meanly performed, stigmatize a man as a mere politician, but whose constant, honorable, intelligent and vigilant performance is the gradual building, stone by stone, and layer by layer, of that great temple of self-

restrained liberty which all generous souls mean that our government shall be.

(2) *Paragraphs of Detail.*

This is one of the most common types of paragraphs in exposition, consisting simply of the inclusive topic-sentence, preceded or followed by particulars, examples, and illustrations.

We do not notice the ticking of the clock, the noise of the city streets, or the roaring of the brook near the house; and even the din of a laundry or factory will not mingle with the thoughts of its workers, if they have been there long enough. When we first put on spectacles, especially if they be of certain curvatures, the bright reflections they give of the windows, etc., mixing with the field of view, are very disturbing. In a few days we ignore them altogether. . . . The pressure of our clothes and shoes, the beating of our hearts and arteries, our breathing, certain steadfast bodily pains, habitual odors, tastes in the mouth, etc., are examples from other senses of [Topic-sentence] the same lapse into unconsciousness of any too unchanging content—a lapse which Hobbes has expressed in the well-known phrase, ‘Semper idem sentire ac non sentire ad idem revertunt.’—James’s *Psychology*, Vol. II. p. 455.

(3) *Other Types.*

As the paragraph which conforms most nearly to the theoretical structure is the expository or the argumentative paragraph, this has been used for purposes of illustration throughout the preceding part of this book. Further illustration here is therefore unnecessary. The student is referred to the chapter on Means of Developing the Paragraph, where he will find the other types of expository and of argumentative paragraphs sufficiently illustrated.

Develop some of the topic-sentences in Appendix A 10 by methods that seem most fitting in each case. Analyze the paragraphs in Appendix A 13 according to their thought-divisions as the illustrative paragraph there given is analyzed. In Appendix C 1 will be found an exercise in Ten-Minute Themes in Exposition and Argumentation to be here introduced. A list of subjects is also given.

(b) DESCRIPTIVE AND NARRATIVE PARAGRAPHS.

In paragraphs of this kind the plan is not so easily seen, for in these paragraphs the sequence is not determined solely by the logical order of thought, but is determined in a measure by the nature of the object described or the event narrated. It may have to deal with seemingly unrelated particulars. These, however, may be grouped so as to produce a single effect on the mind. A building is something more than foundations, walls, roof, door, and windows. It has a meaning as a whole to which these in their united capacities contribute. A series of events, taken singly, are without significance unless reported with their total meaning as a group clearly in mind.

In the following descriptive paragraph from Ruskin (*Præterita*, II. v.) notice how the comparison of the river Rhone to a wave (the theme) binds all the details into a unified whole:—

Waves of clear sea are, indeed, lovely to watch, but they are always coming or gone, never in any taken shape to be seen for a second. But here was one mighty wave [The Rhone] that was always itself, and every fluted swirl of it, constant as the wreathing of a shell. No wasting away of the fallen foam, no pause for gathering of power, no helpless ebb of discouraged recoil; but alike through bright day and hulling night, the never-pausing plunge and never-fading flash, and never-hushing whisper, and, while the sun was up, the ever-answering glow of unearthly aquamarine, ultramarine, violet blue, gentian blue, peacock blue, river-of-paradise blue, glass of a painted window melted in the sun, and the witch of the Alps flinging the spun tresses of it forever from her snow.

In the following narrative paragraph notice that the narrative details are grouped about the character description, which is here placed in brackets. The particulars are all colored by the writer's evident sympathy with the King:—

Charles appeared before the Court only to deny its competence and to refuse to plead; but thirty-two witnesses were examined to satisfy

the consciences of his judges, and it was not till the fifth day of the trial that he was condemned to death as a tyrant, traitor, murderer and enemy of his country. The popular excitement had vented itself in cries of "Justice," or "God save your Majesty," as the trial went on, but all save the loud outcries of the soldiers was hushed as Charles passed to receive his doom. [The dignity which he had failed to preserve in his long jangling with Bradshaw and the judges returned at the call of death. Whatever had been the faults and follies of his life, "he nothing common did, or mean, upon that memorable scene."] Two masked executioners awaited the King as he mounted the scaffold, which had been erected outside one of the windows of the Banqueting House at Whitehall; the streets and roofs were thronged with spectators; and a strong body of soldiers stood drawn up beneath. His head fell at the first blow, and as the executioner lifted it to the sight of all, a groan of pity and horror burst from the silent crowd. — Green's *Short History*, p. 555.

In Appendix C 2 will be found a list of subjects for Ten-Minute Themes in Description and Narration, with suggestions for impromptus and reproductions. A list of readings suitable for class exercises is given in Appendix C 3.

(1) *Portrait Sketches.*

Two varieties of descriptive paragraphs merit special attention. These are portrait sketches and character descriptions. The simplest form of portraiture gives a mere catalogue of features. A higher form adds to this the mention of accessories, as of clothes, and scraps of conversation. A still higher type imputes to the subject of the sketch personal qualities that put a meaning into the features described — makes the face tell the story of the life. The various kinds run into one another, and all may be employed in the same sketch. The following paragraphs will illustrate: —

SNUBBIN.

Mr. Serjeant Snubbin was a lantern-faced, sallow-complexioned man, of about five-and-forty, or — as the novels say — he might be fifty. He had that dull-looking boiled eye which is so often to be seen

in the heads of people who have applied themselves during many years to a weary and laborious course of study ; and which would have been sufficient, without the additional eye-glass which dangled from a broad black riband round his neck, to warn a stranger that he was very near-sighted. His hair was thin and weak, which was partly attributable to his having never devoted much time to its arrangement, and partly to his having worn for five-and-twenty years the forensic wig which hung on a block beside him. The marks of hair-powder on his coat-collar, and the ill-washed and worse-tied white neckerchief round his throat, showed that he had not found leisure since he left the court to make any alteration in his dress : while the slovenly style of the remainder of his costume warranted the inference that his personal appearance would not have been very much improved if he had. Books of practice, heaps of papers, and open letters were scattered over the table, without any attempt at order or arrangement ; the furniture of the room was old and rickety ; the doors of the book-case were rotting in their hinges ; the dust flew out from the carpet in little clouds at every step ; the blinds were yellow with age and dirt ; and the state of everything in the room showed, with a clearness not to be mistaken, that Mr. Serjeant Snubbin was far too much occupied with his professional pursuits to take any great heed or regard of his personal comforts. — *Pickwick Papers*, Vol. II. chap. iii.

DANTE.

To me it is a most touching face ; perhaps of all faces that I know, the most so. Lonely there, painted as on vacancy, with the simple laurel wound round it, the deathless sorrow and pain, the known victory which is also deathless ; — significant of the whole history of Dante. I think it is the mournfulest face that ever was painted from reality ; an altogether tragic, heart-affecting face. There is in it, as foundation of it, the softness, tenderness, gentle affection as of a child ; but all this is as if congealed into sharp contradiction, into abnegation, isolation, proud hopeless pain. A soft ethereal soul looking-out so stern, implacable, grim-trenchant, as from imprisonment of thick-ribbed ice ! Withal it is a silent pain too, a silent scornful one ; the lip is curled in a kind of godlike disdain of the thing that is eating out his heart, — as if it were withal a mean insignificant thing, as if he whom it had power to torture and strangle were greater than it. The face of one wholly in protest and life-long unsundering battle, against the world. Affection all converted into indignation ; an implacable indignation ;

slow, equable, silent, like that of a god! The eye, too, it looks-out in a kind of *surprise*, a kind of inquiry, why the world was of such a sort? This is Dante: so he looks, this 'voice of ten silent centuries,' and sings us 'his mystic unfathomable song.' — Carlyle: *On Heroes*, p. 80.

Other examples may be found in *Ben Hur*, chaps. ii. and vii.; *Bracebridge Hall*, p. 25; Cromwell at Huntingdon and Naseby, in Carlyle's *Cromwell*; Pater's description of Leonardo's Mona Lisa, in his *Studies in the History of the Renaissance*; and Lodge's *Life of Washington*, Vol. II. p. 380. Note the advantage of epithet and strong adjectives in descriptions of this kind. A few portrait sketches are included among the paragraphs in Appendix B. Short sketches of persons and faces known to students should be carefully written outside of class by students, for presentation in class. For impromptu writing in class, portraits of well-known historical characters may be exhibited in class and written descriptions made of them.

(2) Character Sketches.

Success in character sketches depends upon the writer's power to seize upon the principal trait of character possessed by the subject of the sketch, the predominating characteristic, and to group other traits as the natural results of the leading quality, in the light of which the deeds of the subject of the sketch are to be explained. Every developed character has a central quality about which other traits group themselves. That we speak naturally of Washington's purity, Lincoln's honesty, and Queen Elizabeth's versatility is unconscious evidence of this. This central trait, once found, will furnish the paragraph theme. Traits should be illustrated by deeds, events, and words. Epithet, contrast, and figurative language tend to make a character portrayal vivid and effective. The following paragraph, from Green's *History of the English People*, Vol. III. p. 55, will illustrate all these points: —

CHARACTER OF JAMES.

[Introductory] On the sixth of May, 1603, after a stately progress through his new dominions, King James entered London. [Portrait] In outer appearance no sovereign could have jarred more

utterly against the conception of an English ruler which had grown up under Plantagenet or Tudor. His big head, his slobbering tongue, his quilted clothes, his rickety legs, stood out in as grotesque a contrast with all that men recalled of Henry or Elizabeth as his gabble and rhodomontade, his want of personal dignity, his buffoonery, his coarseness of speech, his pedantry, his personal cowardice. [Character contrasted with portrait] Under this ridiculous exterior indeed lay no small amount of moral courage and of intellectual dignity. James was a ripe scholar, with a considerable fund of shrewdness, of mother wit, and ready repartee. His canny humour lights up the political and theological controversies of the time with quaint incisive phrases, with puns and epigrams and touches of irony which still retain their savour. His reading, especially in theological matters, was extensive; and he was already a voluminous author on subjects which ranged from predestination to tobacco. [Statement of the central quality—a confirmed pedantry] But his shrewdness and learning only left him, in the phrase of Henry the Fourth of France, “the wisest fool in Christendom.” He had, in fact, the temper of a pedant, a pedant’s conceit, a pedant’s love of theories, and a pedant’s inability to bring his theories into any relation with actual facts. It was this fatal defect that marred his political abilities. As a statesman he had shown no little capacity in his smaller realm; his cool humour and good temper had held even Melville at bay; he had known how to wait and how to strike; and his patience and boldness had been rewarded with a fair success. He had studied foreign affairs as busily as he had studied Scotch affairs; and of the temper and plans of foreign courts he probably possessed a greater knowledge than any Englishman save Robert Cecil. But what he never possessed, and what he never could gain, was any sort of knowledge of England or Englishmen. He came to his new home a Scotchman, a foreigner, strange to the life, the thoughts, the traditions of the English people. And he remained strange to them to the last. A younger man might have insensibly imbibed the temper of the men about him. A man of genius would have flung himself into the new world of thought and feeling and made it his own. But James was neither young nor a man of genius. He was already in middle age when he crossed the Border; and his cleverness and his conceit alike blinded him to the need of any adjustment of his conclusions or his prejudices to the facts which fronted him.

Point out in the above the lesser contrasts, epithets, strong adjectives, and figurative language. Make an analysis of the paragraph like that given in Appendix A 18. Other

illustrations of character sketches will be found in Hosmer's *Samuel Adams*, p. 263; Irving's *Philip of Pokanoket* (last par.), in the *Sketch Book*, p. 409; Green's *History of England*, Vol. II. chap. iii. p. 316. A few character sketches are also included among the paragraphs given in Appendix B. After studying and analyzing some of these, the student may attempt to write a description of the character of an intimate friend.

THE RELATED PARAGRAPH.

Each of the paragraphs examined thus far in our study has been treated as a complete composition in itself. Attention will now be directed to those modifications of structure which result when a paragraph becomes a part of an essay. Related paragraphs are those which, taken together, form a complete essay. In most of them the structure is not materially different from that which has been discovered in one or another of the various forms of the isolated paragraph. Like the isolated paragraph, most related paragraphs have distinct topic-sentences which are developed in one or more of the ways already pointed out; the topic-sentences, in the case of related paragraphs, introducing in turn the various headings and sub-headings of the essay-outline. There are a few special kinds of related paragraphs, however, so different in form and function from any of the isolated paragraphs studied, that they require notice and illustration at the outset. What these forms are will appear from a comparison of the functions of the various sentences in an isolated paragraph with those of the various paragraphs in an essay.

1. SPECIAL FORMS.

Regarded as sections of a whole composition, the various paragraphs have different functions to perform analogous to those performed by the different sentences of the paragraph.

As the subject sentence of a paragraph states the paragraph theme, so the introductory paragraph of an essay presents, more or less distinctly, the theme of the essay. As transition words and sentences may be necessary, sometimes, to connect the sentences of a paragraph, so transition paragraphs may be needed at focal points in the essay to connect the paragraphs of the essay. Some words like 'but,' 'yet,' 'still,' 'however,' presenting a contrast, serve in a paragraph to arrest the thought and direct it into a different channel. There are paragraphs that serve the same purpose in the essay. A sentence may be devoted wholly to restricting, defining, repeating, amplifying, illustrating, or enforcing an idea set forth in a previous sentence. So in an essay whole paragraphs may be employed for restricting, defining, repeating, amplifying, illustrating, or enforcing the idea of a preceding paragraph. As there are certain expressions at important points in a paragraph to carry the thought back to the subject sentence, so there may be paragraphs in an essay that show the bearing of the thought of contiguous paragraphs upon the main idea of the essay. Of course these functions vary in different kinds of compositions, since the paragraphs are colored by the nature of the piece as a whole. In a given essay some may be absent entirely, not being needed for the kind of production in hand, just as in a given paragraph some of the means of development, indicated in the typical plan (see Appendix A 11), are absent. A few of these functions will be indicated and illustrated.

(a) INTRODUCTORY AND CONCLUDING PARAGRAPHS.

Of these little need be said. The object of an introductory paragraph is to segregate the ideas of the composition in hand from all other ideas. As this is nearly always apparent from a mere statement of the theme, the introduc-

tion usually needs to do little more than state the theme, and indicate briefly the line of development to be followed. In a description, the introduction frequently gives the total impression produced by the object described. A narrative introduction usually requires nothing more than the place and time of the story. A newspaper article narrating an important series of events usually employs the introductory paragraph for the purpose of giving a summary of the events detailed at length in the succeeding paragraphs. In such an article, the introduction tells the whole story in brief.

[The subject of the section from which the following paragraph is taken is "Political Institutions of Germany." The marginal note gives as the subject of this paragraph, "Want of National Institutions in Germany."]

It was the misfortune of Germany in the sixteenth and seventeenth centuries that, [Subject of section] with most of the conditions requisite for the formation of national unity, [Subject of paragraph] she had no really national institutions. There was [Subjects of sections and paragraphs to follow] an Emperor, who looked something like an English King, and a Diet, or General Assembly, which looked something like an English Parliament, but [Subject of paragraph repeated] the resemblance was far greater in appearance than in reality. — Gardiner: *Thirty Years' War*, p. 1.

The concluding paragraph should gather into itself the force of all the preceding paragraphs. The effort should be to leave a strong impression. It is no place for digressions; but must be in line with what has been said before.

A great deal must be allowed to Pope for the age in which he lived, and not a little, I think, for the influence of Swift. In his own province he still stands unapproachably alone. [Enumeration of points made in the essay] If to be the greatest satirist of individual men, rather than of human nature, if to be the highest expression which the life of the court and the ball-room has ever found in verse, if to have added more phrases to our language than any other but Shakespeare, if to have charmed four generations make a man a great poet — then he is one. He was the chief founder of an artificial style of

writing, which in his hands was living and powerful, because he used it to express artificial modes of thinking and an artificial state of society. Measured by any high standard of imagination, he will be found wanting; tried by any test of wit he is unrivalled. — Lowell: *My Study Windows*, p. 433.

Other examples of introductory and concluding paragraphs will be found in Appendix D 1.

(b) TRANSITIONAL AND DIRECTIVE PARAGRAPHS.

Transitional and directive paragraphs serve to make plain the logical connection between the main topics of the discourse and to direct the thought both to the subject of the preceding paragraph and to that of the following paragraph. Transitional paragraphs have, therefore, two offices to perform. There must be the "backward look" to the subject that precedes, and the "forward look" to the subject that follows. The following will serve to illustrate: —

[In a preceding paragraph the author has called attention to the fact that Confucius is worthy of high respect. This idea is repeated in the opening sentence.] Confucius belongs to that small company of select ones whose lives have been devoted to the moral elevation of their fellow-men. Among them he stands high. For [Transition to new subject] he sought to implant the purest principles of religion and morals in the character of the whole people, and succeeded in doing it. To show that this was his purpose [Subject of next paragraph definitely stated] it will be necessary to give a brief sketch of his life. — Clarke: *Ten Great Religions*, p. 45.

Other examples of transitional and directive paragraphs will be found in Appendix D 2.

(c) AMPLIFYING PARAGRAPHS.

It is often the case that a thought which bears directly on the subject, but which can be mentioned only briefly in one paragraph, is of sufficient importance to deserve a more extended treatment. To give it such treatment in the paragraph in which it is first mentioned might destroy the unity

and due proportion of that paragraph. In such a case it is better to develop the thought, in detail, in the paragraph immediately following. Separate treatment of this kind will permit the reader to dwell upon the thought thus amplified, long enough for him to appreciate its bearing and importance. The amplifying paragraph is of especial value in enforcing an idea in a particular way and in making it contribute to the main purpose of the composition. Often an amplifying paragraph consists of details which enforce or illustrate the idea of the preceding paragraph as a whole. The following is in point:—

[The thought of the preceding paragraph is that everything has two sides, a tragic and a comic.] We read Mrs. Caudle's curtain lectures, and find them very funny. To poor Caudle they were not all fun. We make merry over Jack Falstaff. Was there no tragedy there? Prince Hal laughed at the comedy. King Henry saw the full force of the tragedy. Who so funny as Dogberry? His blunders and his stupidity are irresistible. But suppose him to have a daughter who had been to the schools, who knew that 'vagrant' was not pronounced 'vagrom,' who had been proud of her father's appointment, and had hoped for a certain social elevation from it, and was proportionally mortified at the exhibition he was making of himself; or suppose a reformer to have been present who was indignant that such men should hold office. . . . Neither of these would see the joke. — Everett: *Poetry, Comedy, and Duty*, p. 169.

Other examples of amplifying paragraphs will be found in Appendix D 8. The exercises provided for by the outlines in Appendix A 12 should now be resumed, with especial reference to the formation of a variety of introductory, transitional, amplifying, and concluding paragraphs, wherever these appear to be necessary. Another useful exercise is suggested in connection with the list published in Appendix E.

2. THE WRITING OF ESSAYS.

Up to this point in our study, we have concentrated our attention upon the individual paragraph; we have examined the laws, means of development, and types of structure of isolated paragraphs, and have pointed out the special forms of certain related paragraphs so far as they have

required notice on account of their difference in function from isolated paragraphs. The student having thus been led, through exercises in the writing of single paragraphs and a study of paragraph structure, to a knowledge of rhetorical forms and functions, is prepared to undertake the composition of those groups or series of paragraphs which we call articles or essays. In our further study, then, attention will be concentrated not upon the individual paragraph but upon the whole essay. This change in the object of attention necessitates a corresponding change in our method of presenting the subject. Beginning with the usual division of discourse, we shall take up in turn the descriptive essay, the narrative essay, the expository essay, and the argumentative essay, pointing out, in the case of each, those principles and cautions which have been found most useful in actual writing.

(a) THE DESCRIPTIVE ESSAY.

In studying types of paragraph structure (see p. 55) the student was given some practice in description. What was said there of descriptive paragraphs applies with equal force to the descriptive essay, which may be regarded as a larger and more extensive form of the descriptive paragraph.

(1) *Province and Kinds of Description.*

The descriptive essay has for its purpose the presentation, in language, of a picture of some material object, mental state, or character. The object, state, or character may be either real or imagined; but, in both cases, it is presented as if real, and the same laws govern both kinds of description.

(2) Selection of a Subject.

The value of a description depends upon clearness of observation and effectiveness in reporting what is observed. The advantage is evident, therefore, of selecting objects for description which the writer has himself seen, mental states which he has himself experienced, characters with which he has himself been brought in contact. Objects and characters close at hand afford the best materials for description. A room, a scene, a face, a picture, a building, a character, well known to the describer, furnish better subjects than similar themes taken from history or reported at second hand.

A list of subjects suitable for short descriptions may be found in Appendix C 2.

(3) Outlining the Subject.

Material objects carry their own outlines with them. The observer discovers the main outlines of the object he wishes to describe and arranges them in the order in which they appear to him. As the main features of any material object are few in number, the corresponding headings in the outline will be few, and distinctly stated. The lesser details, so far as these require mention, will be arranged as subdivisions of the main headings to which they respectively belong. In selecting features for the main headings, prominence is the rule that governs; in selecting and arranging the details for the subheadings, the order of proximity is to be followed. Descriptions of character furnish a less obvious outline. Here the two or three chief characteristics, carefully distinguished, give the main headings. These larger headings are presented usually in the order of their prominence, the most prominent coming

last; lesser traits are arranged as subdivisions under these in the order of similarity or of contrast.

Specimen outlines in description are given in Appendix A 12. An exercise in rhetorical analysis, including work in discovering outlines from descriptive articles, is suggested in Appendix E.

(4) *Purpose in Description.*

Every descriptive essay has a purpose, though generally the purpose is not directly expressed. If expressed at all, it will usually be in the conclusion of the essay. The purpose may be merely to convey information; yet even here it will be information *to a certain end*, and the whole description will show what the end is. A botanist and a landscape-gardener will describe a tree in different ways. The purpose may be no more definite than to produce a favorable or an unfavorable impression of the object described, and yet, though nowhere avowed in the essay, it will color the whole description. For example, the description of a school-room may all tend to show the need of improvement in lighting, care, or ventilation. A scene may be described so as to produce the same feeling of sympathy or abhorrence that was produced in the observer. A character description may excite admiration, or reverence, or awe, or detestation. It is the hidden purpose which gives cohesion, unity, effectiveness, and individuality to a descriptive essay.

(5) *Point of View.*

The purpose determines the point of view and gives the character and coloring to the whole essay. The expression, 'point of view,' is used in two senses. In one sense it is to be understood literally. In describing a scene, for instance, the observer takes his stand (in thought) at some point, and describes the elements that make up the scene as they

appear to him from that point. It may be necessary, in describing extensive objects (as a large building or an art gallery), for the describer to change his point of view, but the imaginary path which he follows should be clearly marked and due notice of each change should be given to the reader by some such expression as, "Passing now to the interior of the building, etc." But a wider meaning is evident in the expression, point of view, when we say that a description is written from the point of view of a careless, or interested, or sympathetic observer; or from the point of view of the scientist, or the reformer, or the teacher; the expression here referring to the spirit or bias of the observer.

Let the student determine the point of view of any description that he has read; the most advantageous position from which to view the school building; the changes in the point of view which would be required in describing a winding avenue, or the course of a river, or the interior of a large manufactory. In the wider sense of the term, what is the point of view of Green's description of Elizabeth (*Short History of the English People*, chap. vii.), of Irving's description of Wouter van Twiller (*History of New York*, Book III. chap. i.), of Johnson's description of the Happy Valley (*Rasselas*, chap. i.)?

(6) Selection of Details.

The purpose also influences the selection of details. The few details will be chosen which are most suggestive and characteristic of the thing described, and while enough will be said to give a unified picture, those details will be especially emphasized which tend to bring out the writer's purpose and to make the reader see *as* the writer saw. Whatever the purpose may be, the points to select for special mention are not those which the object to be described has in common with other objects of the same class, but those in which it differs and is peculiar.

Let the student make a list of the details selected for mention by the writer of any description that he has read. What details, for instance, are selected in Whittier's *Snow-bound*, in Longfellow's *The Bridge*, in Tennyson's *Mariana*, in Hawthorne's *The Custom House (Scarlet Letter)*, in Irving's *Ichabod Crane (Sketch-Book)*, in Coleridge's *Ancient Mariner*? What gives these details their significance? What other details might have been mentioned and why were they purposely omitted?

(7) Sequence and Grouping.

The order in which the details are presented is determined largely by the character of the thing described; but this order may be modified by the purpose of the writer. In describing a material object the general impression or effect produced upon the observer at the first view naturally comes first: the impression of greatness, massiveness, beauty, gloom, or brightness, as the case may be; then the color, as this is one of the first things noticed; next the general plan, shape, and size, as these give the reader a comprehensive outline into which he may fit the details as they are mentioned; finally, the material, style, arrangement, furnishings, and use. Lesser details will be mentioned only so far as they are peculiar or are necessary to a unified picture, and they will be presented in small groups in connection with some of the main headings, or, if mentioned by themselves, will be used to illustrate some characteristic of the object described, such as convenience, adaptedness to use, ornamentation, or plainness.

See, also, what is said under 'outlining the subject,' and under Portrait and Character Sketches (pp. 56-60).

(8) Helps to Description.

The object of description being to make the reader see mentally what the writer saw actually, description becomes to a large degree a matter of conveying impressions. Comparisons, similes, contrasts, epithet, and figurative language are the natural means resorted to for conveying personal impressions from one to another and have a prominent part in effective description. Feelings and circumstances naturally associated with objects of the class described give clearness and vividness to a description, and a final and unified impression is given by stating in conclusion the

effect produced upon the mind of the observer when in the presence of the object.

Subjects for longer essays in description may be selected from Appendix G. Suggestions of a useful exercise in reporting will be found in Appendix F.

(b) THE NARRATIVE ESSAY.

A narrative is the presentation in language of successive related events occurring in time. Description represents an object as it appeared at a single moment of time; narration represents it as undergoing changes. Every narrative involves some description; a history, for example, requires much descriptive matter; but here, as in other forms of narration, the descriptive matter is merely subsidiary and explanatory, and is kept subordinate to the main purpose of reciting events as they occur, one after another.

(1) *Province and Kinds.*

The field covered by narration is large, comprising biography, history, fiction, and a large class of poetry. The simplest kind is represented by the biography in which there is but one main character, whose fortunes are followed through life. Akin to biography, in treatment, are imaginative and fanciful themes, such as "Experiences in the Life of a Bank-note." History and fiction deal with larger themes, and the interest is carried along several lines.

(2) *Selection of a Subject.*

Here, as in description, there is great opportunity for originality in the choice of a subject. Events and experiences in the student's own life furnish the best material for first efforts. Later, the short story and the history of organizations in which he has had a part may be tried.

But it is generally unwise for him to take up complex subjects in imaginative and historical narration until wide reading and protracted thought justify it.

A list of subjects suitable for shorter articles in narration may be found in Appendix C 2.

(3) Outlining the Subject.

In narratives of a simple form in which there is but one main character, and in which the interest is confined to a single line, the critical points of time furnish the basis of the outline structure and the main heads of the outline. The narrative of a personal adventure will serve to illustrate. If the adventure is worth recounting, it will have a center of interest, a culminating point to which the whole narrative looks forward. This fact suggests three distinct points for a single outline of such an adventure. The first main heading will include the events that lead up to this center of interest; the next will stand for all that belongs to the critical point of the adventure, the climax or height of interest; and the third will include the result, conclusion, or explanation. Naturally, these three headings are placed in the order of time, and once these are determined, the lesser details will arrange themselves under the main headings to which they respectively belong.

Certain more abstract narratives require different treatment and different planning. Take, for example, the class of themes represented by subjects of this kind: The History of the Ballot Reform Movement; The Growth of the Poetic Spirit in Robert Burns. Here the *distinct elements* of the History or of the Growth are discerned by analysis, and after being arranged in the order of causes and effects, they are set down as the main heads of the outline. The order of causes and effects may, and often does, coincide with the time order; but, if not, it is the time order that

must yield. In such themes, it is often best to take up one line of cause and effect and arrange the selected events that belong to it, in the time order as sub-heads; then a second line of cause and effect with its selected events, and so on. This is the method, too, of some of our best histories and of all novels.

Specimen outlines in narration are given in Appendix A 12. An exercise in rhetorical analysis, including practice in discovering the outlines from narrative articles, is suggested in Appendix E.

(4) *Unity and Selection.*

As in description, so in narration the writer's point of view (in the larger sense of that term) will influence his selection of details and his manner of presenting them. The fact that a narrative is told implies that it possesses a peculiar, individual, and unique interest. This indicates the rule for the selection of details. Details which differ from the ordinary give character to a narrative and require the most important setting. There is even more opportunity for detecting and using peculiar characteristics in narrative than in descriptive writing: it is the unexpected that often happens, and much is made of this fact by writers of fiction. Ability and willingness to omit or curtail what is usual and common, that the attention may be held to what is unique and peculiar, are discernible in the work of every good story-teller. The culminating point, which gives the narrative distinction, is kept in view all the time and nothing is admitted which does not carry the narrative forward towards it. This point furnishes the center of unity to a narrative. When it is reached the reason is apparent for all the details and incidents that have been previously mentioned in the narrative. Even the descriptive digressions are seen to have played an important, though subordinate, part in leading to the culmination.

(5) Sequence and Grouping.

The narrative writer sees clearly (what his reader cannot see) the end for which all the incidents are recounted and to which they all contribute. This suggests the chief rule of sequence: That sequence of events is best in which each occurrence stated is necessary to the proper understanding of its successor. In simple narratives, where the interest is undivided, this rule is easy to follow; but in complex narratives, such as the novel and the history, sequence is harder to secure because of the fact that several contemporaneous lines of interest must be kept up. The writer will in such cases show his sense for sequence by his method of grouping facts and events. One line of interest will be carried forward to a point at which all the lines of interest meet; then another will be brought to the same point; and so on. A new start will then be taken to the next goal of interest, and this process will be repeated until the culminating point is reached. In the historical essay, these various meeting-places are indicated and emphasized by summaries which prepare for the new start. Thus the grouping of facts is by periods of time and by lines of interest, each period being fixed by the writer with reference to the culmination.

(6) Suspense and Movement.

This topic applies mainly to a story with a complicated plot, and to an extensive history. The management of a narrative of either kind will involve attention to both suspense and movement. Suspense retards the progress of the narrative and movement accelerates it. Suspense is advisable just before the culminating point of interest is reached, and it is secured usually by introducing descriptive details or explanations. Sometimes suspense is secured by beginning at some point along in the story, the events

leading up to the first scene being afterwards introduced as an explanation, or as a part of a subsequent conversation between two of the characters. Description detains the attention, but it must be relevant, or its introduction is resented by the reader. In most parts of a narrative, however, movement rather than suspense is desirable, and this is secured by reducing or omitting descriptions, by hurrying over details and condensing lesser actions and events as much as possible. Especially is movement desirable when the culmination or principal action is reached, and, in general, those parts of a narrative which portray rapid action should show it by a hurried manner of treatment.

(7) *Plausibility and Verisimilitude.*

This topic has to do mainly with imaginative narratives. Here the story must bear the marks of reality and likelihood or it fails to secure attention. This does not mean that long explanations are necessary; these too often spoil a climax for which they are intended to prepare the reader; nor does it preclude 'surprises,' for these are among the most real and likely things of life. Rather does it involve a more careful planning and outlining of details at the outset and a more careful handling of the phraseology of description and narration.

(8) *Helps to Narration.*

It has already been indicated that description is frequently used in narratives of all kinds. Usually description forms the introduction of a scene or story, giving it a time and a place and an air of reality. Character descriptions and portrait sketches are also employed in narratives, and their use is obvious both for detaining the attention upon the chief characters of interest, and for aiding in the

appreciation of the subsequent actions of the characters. Contrasts of characters are another help to narration: two unlike characters serving to set each other off and to give greater distinction to both. Contrasts of scenes are also helpful: scenes which are full of action alternating with scenes of a comparatively quiet character. Transitions are everywhere important but nowhere more so than in narration. When to indicate plainly a change of scene, and when to leave the change to be inferred is a problem best solved by noticing the practice of the standard writers of narratives. Episodes afford relief to a reader when they are introduced into a long narrative of intense action, but are elsewhere out of place: the short story and the narrative of adventure are hindered rather than helped by the introduction of episodes.

Subjects for longer essays in narration may be selected from Appendix G. Suggestions of a useful exercise in reporting will be found in Appendix F.

(c) THE EXPOSITORY ESSAY.

Exposition has been defined as "such an analysis of a general term as will make clear to the mind the general notion of which it is the sign." It takes the general term Music, for instance, and seeks to explain and set forth clearly what music is, what are its essential qualities, how much it includes, what it excludes, how it differs from other fine arts, into what kinds it is divided, — in short, exposition seeks to discover and set forth an adequate definition of music, to give a logical division into kinds, and to define and explain the various kinds. Or, it takes a general proposition such as "Education is beneficial in all the pursuits of life," and, without assuming the truth or falsity of the proposition, it seeks to answer the question, What is education? to analyze it into its elements, and to classify the pursuits of life, leaving to argument the work of determining whether

the proposition is true or false. Thus, education having been defined as training, the various kinds of training having been determined, and the pursuits of life having been classified, the results of the exposition of this proposition might be outlined as follows:—

Education, or Training of	{	the mind	}	in	{	the languages	}	is beneficial in	{	the professions	}
		the heart				the sciences				the trades	
		the body				the arts				and commerce.	

1. *Kinds and Uses.*

It is evident that the kind of exposition illustrated above is useful mainly for planning and outlining a subject. It is concerned with laying the ground-work for subsequent discussion, description, or narration. It analyzes, defines, divides, and classifies; it plays an important part in planning every essay that is written, whether in description, narration, or argumentation; and for that reason it will be treated under the headings that follow: Analysis by Partition; Analysis by Division; Exposition by Definition; Exposition by Similarity and Contrast,—all of these being presented mainly as helps to planning and outlining themes. These methods may all be included under the single designation of Scientific Exposition.

There is, however, another kind of exposition, of a less rigidly scientific character, which we shall call Popular Exposition, and under which may be included the Didactic Essay, the Conversational Essay, and the Critical Essay. These we shall discuss under the headings indicated, after taking up the various kinds of Scientific Exposition.

2. *Scientific Exposition.*

It should be remembered that the chief use of scientific exposition to the student is the practice which it gives him

in outlining and planning subjects for composition. The sense for outlining and planning is at the basis of essay structure of all kinds, and the student should carefully perform all of the exercises provided under the following heads, with the purpose of improving his sense for logical outlining.

(1) *Analysis by Partition.*

In partition, the theme is a whole made up of parts, and the work of exposition demands that this whole be separated or analyzed into its component parts. Thus, taking the theme 'Tree,' partition separates it into root, trunk, branches, and fruit; or, on another principle, separates it into woody fiber and sap. It takes a theme like 'The Advantages of Railways' and separates it, on one principle, as follows: 1. Advantages to Individuals: (a) in widening their knowledge by travel, (b) in widening the field of their social activity, (c) in widening and extending their business and commercial field. 2. Advantages to the Public as a whole: (a) in uniting remote parts of the country, (b) in fostering the development of the country's material resources, (c) in giving the parts of a country one political life.

The work of partition stops with the plan or the outline. Treatment of the various headings of the outline may be by any of the processes of narration, description, and argumentation, or by the methods of exposition to be mentioned further on. The headings of the outline in partition need not cover the whole subject. Much more might be said on the subject outlined above than is indicated in the outline. Only so much of any topic needs to be parted off as will serve to fulfill the purpose which the writer has in view.

Other outlines in partition may be found in Appendix A 12. A list of topics and propositions to be outlined by partition may be found in Appendix C 1.

(2) Analysis by Division.

In division the theme is separated into similar parts. Division would take the theme 'Tree' (which partition separates into the component parts of root, trunk, branches, and fruit) and would separate it into the various kinds, classes, varieties of trees. It takes a theme like 'The Legislative Government in the United States' and separates it into the 'House of Representatives, the Senate, and the Veto Power of the President.'

In dividing a theme, care must be taken that the main headings of the outline be selected on a single principle. Thus, taking the subject 'Kinds of Sentences,' it may be divided on one principle into 'simple, complex, compound'; on another, into 'long and short'; on another, into 'periodic and loose.' To divide sentences into 'complex, short, and periodic' would obviously lead to nothing but confusion, as more than one principle of division would be introduced. So, when a recent writer speaks of 'Our Duties' as 'personal, religious, and political,' the same error of a double principle of division is presented, though here it is less obvious, on account of the character of the subject. It is apparent, however, when we consider that our religious and political duties are personal duties. This illustrates, also, the violation of another law of division: No one of the headings should of itself cover the whole subject to be divided.

However, the theme may be divided on one principle for the main headings of the outline, while the groups of sub-headings under each of the main heads may follow entirely different principles of division. This is illustrated by the outline (in Appendix A 12) of the subject: History of the Temporal Power of the Pope. Here the main headings are chronological, while the sub-heads follow different principles of division.

Whatever principle of division be chosen, it is important that the headings be distinct, and do not over-lap one another. If the main headings of the outline are clearly distinguished from one another, the effect on the essay will be to give the principal ideas their due prominence. The hearer or reader will be able to discover the plan of the essay and to state to himself the main points as the essay is heard or read.

A single reading of Ruskin's *Fors Clavigera*, Letter V., in which he arraigns the accepted political economy of the time, discovers the following outline: —

1. The essentials which ought to be secured by a true Political Economy.
 - (a) Material things essential to life.
 - (1) Pure air; (2) Water; (3) Earth. (Advantages of each.)
 - (b) Immaterial things essential to life.
 - (1) Admiration; (2) Hope; (3) Love. (Each is defined and its value stated.)
2. What under modern Political Economy is done with these.
 - (a) With the Material things essential to life.
 - (1) The air is vitiated by the smoke of factories and towns.
 - (2) The water of rivers is made foul by sewage.
 - (3) The earth is made a deadly battle-ground instead of a life-giving harvest-field.
 - (b) With the Immaterial things essential to life.
 - (1) Instead of Admiration for the past there is contempt and conceit.
 - (2) Instead of Hope there is lack of spirit and of patriotism.
 - (3) Instead of Love, the constant instinct of man is assumed by Political Economy to be the desire to defraud his neighbor.

It is also important that the successive divisions of the subject follow one another in close order, each division of the outline leading naturally to the one that comes next. A carefully divided outline will usually ensure unity and sequence in the essay. This close order, or sequence, will be secured (1) if the thoughts expressed by the headings are felt to be near to one another. The outline on the Uses of Novel-Reading (Appendix A 12) illustrates. Here each heading suggests the next. Such arrangement is by Contiguity. (2) A second principle of arranging outline divisions is the principle of Cause and Effect. No tendency of the mind is stronger than that which impels us to seek the

cause of an existing fact or to trace the consequences of a past action. Some of the best histories are constructed in the main on this plan: —

- (a) Statement of a group of facts or events.
- (b) Causes of these facts or events.
- (c) Their effects
 - (1) Upon those immediately involved,
 - (2) Upon the nation as a whole.

The same plan is then applied to another group of facts or events. See outline of a lecture by Dr. Washington Gladden on 'The Modern Cerberus' (Appendix A 12). (3) A third principle of arranging outline divisions is the principle of Contrast. Two clearly contrasted notions may be placed in immediate succession. This principle will be treated under the heading 'Exposition by Contrast,' in a succeeding paragraph. (See p. 81.)

Finally, the general arrangement of the headings and sub-headings of the outline should be in the order of climax, proceeding from the less to the more important and impressive.

Other outlines in division may be found in Appendix A 12. A list of topics and propositions to be outlined by division may be found in Appendix C 1.

(3) *Exposition by Definition.*

A whole essay may be devoted to ascertaining the meaning of a term which is not generally understood, or which is understood in different ways by different people. Thus, John Stuart Mill devotes a whole exposition to finding the meaning of the term 'Nature' (Mill: *Three Essays on Religion*, p. 3), Sir William Hamilton to finding the meaning of the term 'Philosophy' (see p. 52). Many expressions in common use, such as 'Liberty,' 'Equality,' 'Freedom of the Press,' 'Education,' 'Civilization,' 'Cul-

ture,' etc., require careful definition to test especially the correctness of the application which is often given to them. A proposition is defined by the definition of its principal terms. The careful definition of a proposition will sometimes suggest a good plan of treating the subject, and will furnish the basis of the essay-outline. Thus the plan of the first part of Macaulay's Essay on Hallam's History is furnished by Macaulay's definition of history, given in the first sentence of the essay. This definition of history as 'a compound of poetry and philosophy' determines the division of historical writings into historical novels and critical and argumentative histories. Each of these two classes is then given thorough treatment. So, too, the definition of the term 'Education' in the proposition given at the beginning of the present discussion (p. 75) suggests the divisions of the subject there given as the outline-plan to be followed.

The student will find it profitable to attempt an adequate definition of one or more of the terms mentioned above.

(4) *Exposition by Similarity and Contrast.*

An idea may be made clear by comparing it with similar ideas. An animal may be described to one who has never seen it by comparing it and contrasting it with a similar animal which he has seen. It is by noticing likenesses and differences that new knowledge is acquired. Many of the most important ideas in religion are conveyed by this method of exposition. Whenever particular examples are given to show what is meant by an abstract theme, and whenever comparisons are drawn, it is on the principle of exposition by similarity. We gain an idea of the virtue heroism by particular examples of heroism, and the effect is made still stronger by examples of cowardice.

Themes to be outlined in this subject may be found in Appendix C 1. Outlines in comparison and contrast will be found in Appendix A 12.

3. *Popular Exposition.*

Strictly scientific exposition is possible only for a master of thought. Modified and simplified forms of scientific exposition may, however, be attempted with success by writers of more limited powers. Indeed, most of the essays written by students are forms of exposition of a less rigidly scientific kind. We shall examine briefly three of the most common types of popular exposition.

(1) *The Didactic Essay.*

This is the type most frequently attempted. It takes a clearly-stated proposition as its subject and attempts to establish it by one or more of the various means of development already mentioned, definition, contrast, explanation, illustration, particular instances, proofs, and enforcement. In the structure of such essays a careful plan and outline, following some one of the methods mentioned under Scientific Exposition, is essential. Most of the essays that appear in such reviews as the *North American*, the *Forum*, *Popular Science Monthly*, the *Contemporary*, and the *Fortnightly* belong to this class. The essays of Macaulay, De Quincey, and Bagehot, for the most part, belong here. Selecting a subject within one's powers, stating the subject clearly and accurately, careful thinking, gaining information by reading and conversation, and outlining before beginning the work of composition are of the greatest importance in writing essays of this kind.

The following directions may be of service to the student:—

- (1) Select a subject in which you are likely to be interested and on which you can gain information.
- (2) State this subject in the form of a proposition.
- (3) Surround the subject with questions. Think about these questions and seek the answers, when you need help, from books and by conversations with well-informed persons.

(4) Do not confine your investigations to one book; read all within reach that treat of the subject; learn to use the indexes of books.

(5) Take but few notes while reading, and let those be brief and in your own words. Keep a list of authorities consulted.

(6) Determine upon such a plan of treatment as your view of the subject demands. If further thought and reading modify your views, revise your plan accordingly.

(7) Make an outline before writing. (See Analysis by Division.)

(8) Omit formal introduction and conclusion unless they are clearly necessary.

Subjects for didactic essays may be selected from Appendix G. Specimen outlines are given in Appendix A 12. Subjects for outlining are given in Appendix C 1.

(2) The Conversational Essay.

The conversational essay is illustrated in the essays of Charles Lamb, Steele, Addison, Holmes, and Thackeray. It is generally loose in structure, and gives the personal impressions, whims, and fancies of the essayist in the easy confidential tone of conversation. The subjects chosen are usually of a light character and a whimsical view is not infrequently presented. To write good essays of this type requires considerable original talent, or long training, or the combination of the two; for, in spite of their seeming irregularity, the best of these essays are underlaid by a carefully planned framework and guided in their erratic flights by a profound sense of artistic form. The beginner, therefore, until he has learned to lay the solid foundations of essay-structure, or has developed to some degree a natural sense for structural unity, will do well to avoid the writing of essays of this character.

Subjects for conversational essays will be found in Appendix G 3, at the close of the list.

(3) The Critical Essay.

The aim of the critical essay is to estimate the value of a work of literature or art and to judge it by the principles

of the class to which it belongs, pointing out both excellences and defects. It is evident that real criticism implies wide and thorough knowledge on the part of the critic as well as a nature capable of entering with sympathetic and appreciative interest into the thoughts and feelings of others, while at the same time preserving his own individuality of judgment and opinion. The works of Ruskin give the best-known (if not the best) art criticism; while in literary criticism the names of Arnold, Dowden, Stephen, Lowell, Stedman, and Pater are most familiar.

A simple form of the critical essay, and one of the most useful to the student of literature, is the review of some book which he has read. The following general plan suggests some of the matters of which such an essay may treat. In a single essay, it is not likely that all the points enumerated in the plan below would need to be mentioned; only those points would require mention of which the work furnishes striking and peculiar illustrations. The need of condensing the description of the plot and of the characters must be kept in mind: a due regard to the law of proportion requires this. The order of the points in the following plan is probably not the best arrangement for the criticism of some works. Each work will require its own method of treatment; the following plan is intended to be merely suggestive of points for discussion in essays of this kind:—

(a) Historical:

- (1) Sources of the work.
- (2) Cause, Occasion, Purpose — Dim or apparent?
- (3) Circumstances under which the work was produced
- (4) Relation of the work to its author.
- (5) Relation to the time in which it was written.
- (6) Effect of the work upon the public.

(b) Descriptive:

- (1) Brief sketch of the subject-matter — Plot.
- (2) Characters — Their qualities as persons, relative importance, relation to one another, contrasting characters, what each is intended to bring out.
- (3) Art in presenting scenes and characters — Illustrate.
- (4) Literary Qualities — Each to be illustrated by quotations or explanation.

(a) External Form :

- (1) Words—Peculiar forms, meanings, use. Their euphony. In general, simple or generic?
 - (2) Phrases—Idiomatic or foreign? If foreign, justify or criticise use.
 - (3) Sentences—Simple or involved? Smooth or rough? Compact or loose? Criticise order of sentence elements, if unusual.
 - (4) Figures—Numerous? Kinds? Useful or ornamental?
 - (5) Paragraphs—Attention paid to structure and connection?
 - (6) Qualities of Style—Simplicity, clearness, strength, pathos, melody, harmony, taste.
- (b) Internal Structure—Description, Narration, Exposition, or Argument? Are the laws of unity, selection, proportion, sequence, variety, observed? Quote in illustration.

(5) Qualities of mind displayed—Emotional, intellectual, moral, or spiritual?

(c) Critical :

- (1) Is the evident object of the work attained?
- (2) Comparison of this with other works of the same author. Their rank.
- (3) Rank among works of the same kind written by others.
- (4) Its value and its lesson.
- (5) Judge the work by the best of its kind, by the laws of its process and by literary laws in general.

4. *The Paraphrase and the Abstract.*

The paraphrase and the abstract are most naturally classified as forms of exposition. Although they merely reproduce an author's thought and add no new idea to the original, they nevertheless require the exercise of the student's powers of analyzing, dividing, defining, grouping, and explaining, in the same way in which scientific exposition requires the exercise of those powers.

The paraphrase is a reproduction in which the same thought is expressed in equivalent words. Its object is to make the thought of any selection clearer and better adapted to a given class of hearers or readers, than it was in its original form. Practice in paraphrasing selections of prose and poetry, whose thought is already clear, will give facility of expression and variety of phraseology; but the chief value of paraphrasing appears when it is applied to selections whose thought is more or less obscure and difficult of apprehension,—thought which needs explanation by re-statement in simpler terms.

The following rules are to be observed in paraphrasing :

1. Do not change the thought of the original. Change the form only. Follow the thought closely. Reproduce the meaning of the figures, in plain language.

2. Make all changes in the interest of clearness. The mere substitution of definitions for difficult words is not sufficient: it sometimes leads to ludicrous effects. The whole thought must be re-stated.

3. Try to maintain the dignity and spirit of the original. Do not weaken the thought. If the original is poetry, guard against inadvertent rhymes in the paraphrase.

4. Study the use of synonyms. Sometimes changes in the whole sentence are necessitated by the use of one phrase for another. In some places, it may be needful to leave the original unchanged.

The abstract is a condensed statement of another's thought. It presents the main ideas and follows closely the structural plan of the original, but omits unimportant or illustrative details. The abstract is an outline in which the headings are stated in complete sentences and presented in a connected discourse. The main problem in abstracting is the problem of determining what are the main thoughts and of selecting these for presentation.

The most important rules of the abstract are as follows: —

1. Give nothing in the abstract that is not in the original.

2. Discover, by a careful reading of the original, the author's plan or outline and follow this closely in the abstract.

3. Give only the main ideas, omitting or condensing all illustrations, repetitions, and explanations, making the author's plan of treatment and his conclusions stand out plainly.

4. Observe the law of proportion. Condense all parts of the original on the same scale. There is a danger of reproducing too many details in the early part and of condensing too much in the latter part.

5. The author's language may be used a little more freely than in the paraphrase; yet the author's language should be avoided when his thought can be precisely expressed in other words.

6. Make complete and connected sentences and aim at clearness, accuracy, force, and plainness of statement.

Titles of works and parts of works suitable for use in paraphrasing and abstracting are given in Appendix C 3.

(d) THE ARGUMENTATIVE ESSAY.

The argumentative essay devotes itself to proving the truth or falsity of a proposition. "An argument," says Bain, "is a fact, principle, or set of facts or of principles adduced as evidence of some other fact or principle." To illustrate, the fact that a large proportion of the prisoners in our penitentiaries are ignorant men is adduced as evidence of the principle that ignorance breeds crime. It is evident that to be of value as an argument the statement as to the large proportion of ignorant men among the prisoners in the penitentiaries must, first, either be admitted to be true or must be shown to be true by statistics; secondly, the same statement must also be admitted or shown by statistics to have been generally true for a long period and likely to be true in the future. Both of these conditions are essential to a valid argument.

1. The Proposition.

The proposition to be proved should be clearly and accurately stated in the affirmative form. A close analysis of the terms of a proposition will sometimes indicate a line of argument to be pursued and will very frequently furnish a good approach to the main discussion. (See The Expository Essay [p. 75], introductory paragraph and illustration.)

A complex proposition may be proved by dividing it into its constituent propositions and proving each of these. The proposition "Judges should be elected by popular vote" would require such a division, since the considerations which tend to make the proposed step desirable are different for different classes of judges, and the possible objections to the proposition are different for the different classes also.

Thus the division might be

Judges	{	of U. S. courts of State courts of County courts of Police courts etc.	}	should be elected by popular vote.
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2. Classification and Kinds of Arguments.

Proofs applied immediately to the establishment of the proposition are called direct proofs. Proof is indirect when it is applied to the overthrow of objections; indirect proof is called refutation. This classification is based on the purpose to which proofs are applied, on the use made of them. In the outline from Burke (see Appendix A 12) the second group of proofs are indirect. Whether direct or indirect, proofs are of three kinds: *a priori*, signs, and examples.

(1) In *a priori* proofs (sometimes called proofs from antecedent probability) the reasoning is from cause to effect, or from a general law to the results of that law.

The prevalence of intemperance in a community is an *a priori* proof of the existence of wretchedness in that community, because intemperance is a cause of wretchedness.

Bountiful crops throughout the country furnish an *a priori* proof that business will be good, since we know that these are a potent cause of general prosperity. Arguments in regard to future events are always *a priori*.

General bad character in an accuser, long-standing hatred on his part toward the accused, the existence of a wicked motive in making the accusation, is a *a priori* proof that his accusation is false.

The validity of an *a priori* proof depends upon the certainty that the cause assigned is adequate and operative. If it can be shown that the cause assigned is inadequate or inoperative, or hindered from producing its natural result, the argument is impaired to that extent.

(2) Signs are proofs from an effect to a condition so connected with the effect that the existence of the effect implies the existence of the condition.

Widespread ignorance, pauperism, and crime in a country are signs going to show the falsity of the proposition that that country is ready for self-government.

Blood-stains upon the clothing of a man accused of murder are signs of his guilt.

Signs are merely indications or circumstances, and are always open to doubt. What is known as circumstantial evidence is a collection of *a priori* proofs and signs. The most suspicious circumstances are often wholly inconclusive. If, for instance, the blood-stains upon the clothing of a man accused of murder are clearly accounted for in some other way than by the supposition of guilt, doubt is cast upon the validity of the argument.

The same signs are frequently employed for opposite ends. One writer regards strikes as signs that the influence of trades unions is pernicious; another quotes the same phenomena as signs that the trades unions have given the working classes power to assert and, in some cases, to maintain their rights.

The more numerous the signs, the greater their value as arguments for the truth of a proposition.

Authority, or what books and competent persons have said, irrespective of particular cases, as to the truth or falsity of a proposition, and testimony, or the evidence of witnesses, have been classified as signs by some writers; but it is clear that authority and testimony may be *a priori* proof, or signs, or proof by examples, according to the nature of the proof given by the authority or by the witness testifying. When authorities are quoted to support a statement, reference should be made to the edition, volume, and page; and in general only those authorities should be referred to who are acknowledged to be competent to speak on the subject, and whose works, if quoted, are accessible. Concurrence of authorities or of witnesses as to the truth of any matter gives special force to this kind of argument.

(3) Examples of the truth of a proposition are a form of proof which gains its power on the principle that what

has once happened under certain conditions may be expected to happen again under like conditions. The use of examples as proof and illustration has been given (see The Isolated Paragraph, p. 28). When the number of examples adduced is sufficiently large to convince us that the whole class to which they belong possess the same property, the proof is called Induction. If, for instance, we find that several hundreds of roses have the same number of petals and stamens, and conclude that all roses of the same class have the same number of petals and stamens as those examined, we have a case of Induction (see also The Isolated Paragraph, p. 50). The number of examples necessary to make the proof of a proposition conclusive depends upon the nature of the proposition to be proved, and must be decided in each case as it arises. One of the most frequent of faults in writing is a hasty generalization from too few examples. It is evidently not sufficient to cite the cases of Homer and Milton in proof of the proposition that blindness induces the growth of the poetic spirit in a man. A form of the argument by example is that which asserts that, if a principle is true in an admitted case, much more will it be true in the case cited when the conditions are more favorable. This is known as the argument *a fortiori*.

In regard to refutation, the following suggestions may be useful:—

(a) Often there are valid objections to a proposed plan. These should be candidly admitted, but explained either as necessarily incident to any plan, or as less likely to be operative under the plan proposed than under any other.

(b) An objection should be fairly stated before its refutation is undertaken. Understatement of an objection indicates inability to answer it fairly.

(c) A weak objection should be disposed of briefly. Too

much labor expended on a weak objection may secure greater attention to the objection than it deserves.

(d) The force of a proof by example will be destroyed if it is shown that the cause which operated to produce the result in the example cited, is different from the cause assigned.

(e) An argument is refuted if it is shown that it does not follow from the facts on which it is based.

(f) In some cases a proposition is shown to be untrue by reducing it to an alternative, and disproving each of the two possible cases. Thus the proposition that "Convict labor deprives free laborers of work" is answered:—

These convicts, before they were imprisoned, were either workers or idlers. If idlers, they had to be supported at the expense of free labor, and to make them work while in prison relieves free labor of the burden of their continued support. If they were workers before their imprisonment, they competed with other free laborers, and to make them work while in prison does not, therefore, alter former conditions in this respect; whereas enforcing idleness upon them would throw the additional burden of their support upon free labor.

(g) One presumption may be overthrown by another. The presumption is in favor of established institutions and against a change, but it is also in favor of what is right, charitable, and likely to promote welfare. As these presumptions are sometimes in conflict, one may be used to overthrow another.

3. The Order of Arguments.

In general, the best order of arguments will be that indicated in the preceding section, namely: first, *a priori*; secondly, signs, testimony, and authority; and thirdly, examples. Objections may be answered at one point in the essay (either at the beginning or at the close), or they may be answered separately at those points in the discussion where they would naturally arise. The latter plan is usually the better. It is well to begin with one of the strongest

arguments, or with overthrowing the strongest objection, the order, after that, being in general the order of climax, indicated above, closing with the strongest argument. The introduction will usually consist of nothing more than a plain statement of the proposition, with an explanation of the writer's interpretation of the terms of the proposition, or some other obviously preparatory matter. If an appeal to the feelings is to be made the place for it is the conclusion, when, if at all, the reader is presumably aroused to a sufficient degree to receive it.

Specimen outlines in Argumentation may be found in Appendix A 12. Subjects for outlining are provided in Appendix C 1. Subjects for longer essays may be selected from Appendix G.

PART II.

THEORY OF THE PARAGRAPH.

Obviously the first question to be asked in dealing with the theory of the paragraph is, Why do we paragraph at all? Why should not the essay be written (as the beginner commonly does write it) in an unbroken succession of sentences? Why divide it into sentence-groups?

One answer to these questions is, that a page of printed or written matter looks more attractive when paragraphed than when not thus diversified. The indented lines serve as landmarks for the reader's eye, enabling him to find his place again if he should happen to turn aside for a moment.

This reason, as far as it goes, is an excellent one and should never be left out of consideration. Indeed, it is not improbable that many writers have no other. But whether as a practical rule of composition or as an explanation of the phenomena of paragraphing, it is manifestly inadequate. As the first, it leaves the place and limits of the paragraph to the caprice of the writer; as the second, it makes the relation of the paragraph to the essay merely accidental. In either case the essay is treated as a homogeneous mass of words which may be divided as properly in one place as in another. We need, therefore, to look a little farther for the answer to the question, Why paragraph at all?

The proper method of inquiry, since the paragraph is assumed to be a constituent element of the essay, will be to determine first what is the essential principle of essay structure, then to consider how, from this essential prin-

ciple, the paragraph, or a structural feature corresponding to it, may be logically derived.

The essay, with its beginning, its development, and its conclusion, owes its existence to the peculiar way in which writers do their thinking. If the flow of thought were a uniform, unruffled stream, ever moving steadily in one direction, its expression in discourse would doubtless partake of this uninterrupted character. Discourse would be a smooth succession of verbal signs, each gliding into the next without pause or jar. In such case a writer, once started, might not find any point which, more than another, marked a resting-place in the flow of words. An illustration of this manner of expression is seen in the case of persons under the influence of mesmerism. A subject who has been told to talk, talks uninterruptedly until he is told to stop. Then he breaks off abruptly. The monotonous patter of words shows slight tendency to fall into the essay form. Examples of minds naturally thus constituted are common in fiction. Thus Justice Shallow:—

Jesu, Jesu, dead ! a' drew a good bow ; and dead ! a' shot a fine shoot ; John o'Gaunt loved him well, and betted much money on his head. Dead ! a' would have clapped i' the clout at twelve score ; and carried you a forehand shaft at fourteen and fourteen and a half, that it would have done a man's heart good to see. How a score of ewes now ?

But the better kind of thinking is not at all of this type. When our thoughts have a character that makes them worth expressing, when we are thinking to some purpose, the thought-process consists of a series of leaps and pauses. The stream shoots toward some point of interest, eddies about it a moment, then hurries on to another. "In all our voluntary thinking," says Professor James (*Psychology*, I. 259), "there is some topic or subject about which all the members of the thought revolve. Half the time this topic is a problem, a gap we cannot yet fill with a definite picture,

word, or phrase, but which influences us in an intensely active and determinate psychic way. Whatever may be the images and phrases that pass before us, we feel their relation to this aching gap. To fill it up is our thought's destiny." Toward this objective point the thought presses with an imperiousness that is no inadequate test of the value of the process. The feeble mind feels only in a vague way the propulsion toward the central idea; the genius often flies toward the goal as unerringly as the armature leaps to the magnet.

This fact, that our best thinking tends to move toward some conclusion felt, more or less determinately, to be possible of attainment, lies at the basis of all essay structure. The writer may write the essay as he works his way toward that end, or he may first reach the end by a process purely mental, and then take up his pen to make the verbal record. In either case in the work of composition he traverses the same ground (though not always necessarily in the same order) that he traversed in his thought. The essay, therefore, is not a fortuitous concourse of ideas. It is a careful record of the mind's activity when exercised in a single direction. This fact it is which gives the essay that striking characteristic known as organic unity. By this is meant that every part of the structure derives its significance from its relation to the whole. Each sentence, each word is what it is and is where it is because it has a certain function to perform in the service of the whole organism. It contributes its share to the fulfilling of "the thought's destiny." When the end is reached it is seen that each preceding element in its appropriate place and in its due relation was essential to the attainment of the end. The production, therefore, taken as a whole, is a symmetrically developed organism.

If the essay has this organic character, it follows that the paragraph, as a constituent element of the essay, can be

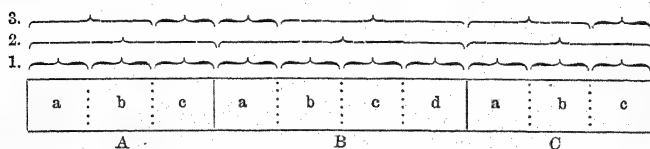
neither arbitrary nor accidental. It must be a part of the essay finding a reason for existence in the peculiar function which it performs. It must play a definite part in the structure of the whole organism. Whatever peculiarities of function or structure a paragraph possesses must be explainable by its relation to the function and structure of the whole composition. Let us see what this relation is.

The essay is the result of a sustained movement of the writer's thought toward a definite goal, but within this large development several intermediate steps are discoverable. The thought, on its way to the main conclusion, passes through many stages of transition, attains many minor conclusions, pauses for many retrospective glances.

The portions of the essay marked off by these resting-places partake of the organic character of the essay, except that each portion exists not for itself alone, but for each other portion and for the whole. Further, each of these subdivisions has an organic character, and therefore possesses unity, completeness, and sequence. Like the essay, it has a theme of its own—some partial aspect of the essay-theme—which it treats as exhaustively as the main theme is treated in the essay. It is these minor subdivisions, these articulations of the thought found in every well constructed essay, which form the basis for the paragraphic division.

The natural articulations form the basis of the paragraphic subdivision, but do not necessarily correspond exactly to the paragraphing. The mechanical paragraphing does not always represent every joint in the structure of the essay. The joints are of greater and lesser importance, and hence it is frequently left to the option of the writer to determine whether he shall mark the articulation (1) at every joint, (2) at the larger joints, or (3) for the sake of variety follow now one plan, now the other. These vari-

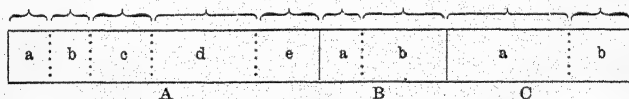
eties of construction may be represented diagrammatically thus:—



A, B, and C here represent the more important stadia of the developing thought; the small letters, the partial conclusions. The vincula above show the three methods of paragraphing. Many variations of the third method might of course be adopted, according to the kind of discourse and the varying degrees of subordination of the minor articulations.

These three varieties of paragraph-arrangement are made to appear in the following quotation and adaptations of an extract from Professor Whitney's *Essentials of English Grammar*, pp. 3, 4. Professor Whitney, in the original, makes a paragraph of each minor division of the thought. This arrangement is shown in the first extract. In the second arrangement the indentations are made to occur so as to indicate the large divisions only. In the third, a considerable variety is introduced.

I.



A *a*. When we say simply "English," we mean the language of our time, such as we ourselves understand and use.

b. But there are considerable differences in the language even of English speakers at the present day.

c. Thus, almost every region has some peculiarities in the way in which its speakers use their English.

d. There are, for example, the peculiarities of the English of Ireland, noticed by us in the Irish emigrant; those of the English of Scotland, seen in the poetry of Burns, the stories of Scott, and other such places; and those of the negro English of the Southern United States. And, in general, an Englishman can tell an American, and an American can tell an Englishman, by the way he talks.

e. When these peculiarities amount to so much that they begin to interfere a little with our understanding the persons who have them, we say that such persons speak a dialect of English, rather than English itself.

B a. Then there is also the difference between what we call "good English" and "bad English."

b. By good English we mean those words, and those meanings of them, and those ways of putting them together, which are used by the best speakers, the people of best education; everything which such people do not use, or use in another way, is bad English. Thus bad English is simply that which is not approved and accepted by good and careful speakers.

C a. Every one who speaks any language "naturally," as we call it, has really learned it from those whom he has heard speak around him as he was growing up. But he is liable to learn it ill, forming bad and incorrect habits of speech; or he may learn it from those who have themselves learned it ill, and may copy their bad habits. There are, indeed, very few who do not, while they are learning to speak, acquire some wrong ways, which they have to correct afterwards.

b. It is partly in order to help in this process of correcting bad habits, that the good and approved usages of a language are collected and set forth in a book which is called a "grammar."

II.

a	b	c	d	e	a	b	a	b
A					B		C	

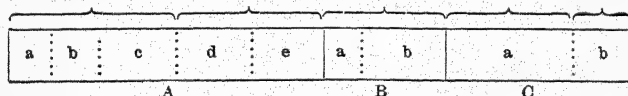
A. When we say simply "English," we mean the language of our time, such as we ourselves understand and use. But there are considerable differences in the language even of English speakers at the present day. Thus, almost every region has some peculiarities in the way in which its speakers use their English. There are, for example, the peculiarities of the English of Ireland, noticed by us in the Irish

emigrant; those of the English of Scotland, seen in the poetry of Burns, the stories of Scott, and other such places; and those of the negro English of the Southern United States. And, in general, an Englishman can tell an American, and an American can tell an Englishman, by the way he talks. When these peculiarities amount to so much that they begin to interfere a little with our understanding the persons who have them, we say that such persons speak a dialect of English, rather than English itself.

B. Then there is also the difference between what we call "good English" and "bad English." By good English we mean those words, and those meanings of them, and those ways of putting them together, which are used by the best speakers, the people of best education; everything which such people do not use, or use in another way, is bad English. Thus bad English is simply that which is not approved and accepted by good and careful speakers.

C. Every one who speaks any language "naturally," as we call it, has really learned it from those whom he has heard speak around him as he was growing up. But he is liable to learn it ill, forming bad and incorrect habits of speech; or he may learn it from those who have themselves learned it ill, and may copy their bad habits. There are, indeed, very few who do not, while they are learning to speak, acquire some wrong ways, which they have to correct afterwards. It is partly in order to help in this process of correcting bad habits, that the good and approved usages of a language are collected and set forth in a book which is called a "grammar."

III.



A *a-c*. When we say simply "English," we mean the language of our time, such as we ourselves understand and use. But there are considerable differences in the language even of English speakers at the present day. Thus, almost every region has some peculiarities in the way in which its speakers use their English.

d-e. There are, for example, the peculiarities of the English of Ireland, noticed by us in the Irish emigrant; those of the English of Scotland, seen in the poetry of Burns, the stories of Scott, and other such places; and those of the negro English of the Southern United

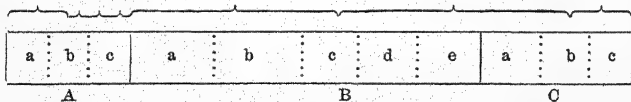
States. And, in general, an Englishman can tell an American, and an American can tell an Englishman, by the way he talks. When these peculiarities amount to so much that they begin to interfere a little with our understanding the persons who have them, we say that such persons speak a dialect of English, rather than English itself.

B *a-b*. Then there is also the difference between what we call "good English" and "bad English." By good English we mean those words, and those meanings of them, and those ways of putting them together, which are used by the best speakers, the people of best education; everything which such people do not use, or use in another way, is bad English. Thus bad English is simply that which is not approved and accepted by good and careful speakers.

C *a*. Every one who speaks any language "naturally," as we call it, has really learned it from those whom he has heard speak around him as he was growing up. But he is liable to learn it ill, forming bad and incorrect habits of speech; or he may learn it from those who have themselves learned it ill, and may copy their bad habits. There are, indeed, very few who do not, while they are learning to speak, acquire some wrong ways, which they have to correct afterwards.

b. It is partly in order to help in this process of correcting bad habits, that the good and approved usages of a language are collected and set forth in a book which is called a "grammar."

Each of the arrangements given above is correct, and each may be called for by the nature of the work in which it occurs, or by the character of the readers to whom the writer is addressing himself. The paragraph-arrangement is faulty, however, if a paragraph is made in the middle of a stadium or a main articulation is brought into the middle of a paragraph, thus:—



The writer "may, if he likes," says Renton (*Logic of Style*, p. 138), "turn a waggon-load of small paragraphs into one, with a view of keeping the resources of the paragraph for the grouping of the larger masses of his thought. But

in that case he ought to be the very last person who should wish to distribute one section into two. It is very ungentle to straddle back against a door-post, one leg in the room, and the other in the lobby. Indefeasibly his section is one and continuous, notwithstanding the mechanical division. And when a French novelist writes : —

‘ Jacques could not collect his thoughts.

‘ Why ?

‘ He was mad,’

in three parallel lines, we pass it by without remark, because it is too furious an exaggeration to be harmful, or to escape anybody’s notice. On the other hand, when a section opens, for example, with a ‘ therefore,’ we take the first conception to be a resultant of the preceding section as a whole, and not of its last proposition.”

The principle that determines the relation of the paragraph to the essay, determines also the internal structure of the paragraph. The paragraph taken by itself is, indeed, a brief essay, the one difference being that the essay is complete in itself, whereas the paragraph (except in the case of the unrelated newspaper paragraph which we are here purposely leaving out of the account) can be truly understood only in its relation to the remainder of the essay.¹ It has, therefore, its own subject, its own introduction, development, and conclusion, with such linking apparatus as is necessary to show its connection with what goes before and what comes after.

Precisely what the character of the paragraph-structure shall be in any given instance is determined by the part such paragraph has to play in the building-up of the whole essay. Some paragraphs will seem to be little more than

¹ When we consider, however, that in order truly to understand an essay, we must know what preceded and followed it, what part it played in the literary experiences of the writer, even this distinction loses some of its force.

enumerations of particulars, others will apparently have the office only of making a graceful transition from one aspect of the theme to another. In the typical paragraph, however, we may distinguish one main function, which remains one, whatever forms it may at various times take on. It is the business of the paragraph, as a section of the essay, to develop a specific subject by bringing particular facts into their due relation to the theme of the whole essay. This may be done in two ways: either by exhibiting the particulars as illustrations of some aspect of the main theme, or by finding this aspect of the main theme exhibited in the particulars. The first is called the deductive method of progression; the second, the inductive method. It must be repeated, however, that the two are but faces of the same process, and come practically to the same result. That is, whichever method is employed, the double result is to exhibit the facts in the light of the theme, and the theme in the light of the facts. Examine, for instance, the following paragraph from Merivale (*Conversion of the Roman Empire*, p. 121):—

“And here we must leave them for the present. Another and a wilder scene will shortly be presented to us—a scene of desolation and dismay and frenzy; of prayer hoarsening into imprecation; of the cutting away of boats, of breaking in twain of oars, of rushing madly to the spirit-room. They will lash themselves into fury; they will quarrel, fight, and threaten to slay; they will prepare to go together to the bottom, with fire in their brain and defiance on their lips.”

This is undoubtedly the deductive progression. The subject of the chapter is “The Heathen Awakened to a Sense of his Spiritual Danger.” The special aspect of that theme treated in this paragraph is “Results of the Awakening.” This subject is shown as applied in certain particulars. That is, the particulars, the imprecations, quarreling, fighting, and the rest, derive their significance from the dismay and frenzy announced at the outset. But it is quite as true

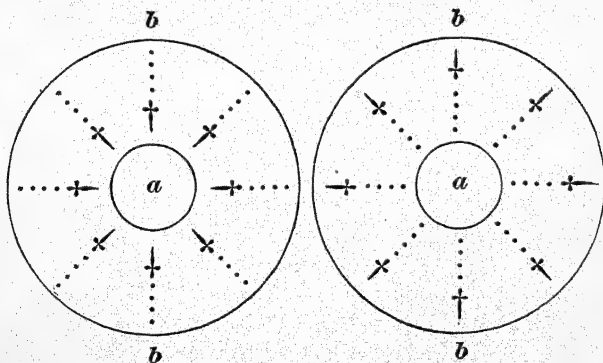
that the dismay and frenzy have gained new significance by the enumeration of the particulars.

Again, examine the following passage by Miss Paget (*Belcaro*, p. 59):—

"Most people can recognize a horse or a lion, while they cannot be expected to recognize a person they have never seen, especially a purely imaginary one; the case is evidently one of degree; if we had never seen a cow, and did not know that cows are milked, we should no more understand the meaning of a representation of cow-milking than we should understand the meaning of a picture of Achilles in Scyros if we knew nothing about Achilles. The comprehension of the subject of a work of art would therefore seem to require certain previous information; the work of art would seem to be unable to tell its story itself, unless we have the key to that story."

In this case the subject of the essay is "The Bas-relief of Orpheus and Eurydice." The specific subject of the passage is "The Necessity of an Interpreter for Works of Art," a conclusion which is drawn from the facts cited. But here again it is evident that the conclusion, once reached, gives new significance to the facts. The cow-milking and the picture of Achilles get a new and special meaning from their bearing on the interpretation of art.

The two modes of progression and their relation may be represented thus:—



In each figure the small circle *a* represents the specific theme of the paragraph; the large circle *bb*, the particulars through which it is developed. The direction of the arrows shows in the first that the particulars are being brought to bear on the theme; in the second, that the theme is expanding into the particulars. In each case the content of the figure is the same.

It follows that one method of progression is as "right" as the other. But each has its special uses. "Some writers insist," says Lewes (*Principles of Success in Literature*), "and others practice the precept without insistence, that the proposition should be stated first, and all its qualifications as well as its evidences be made to follow: others maintain that the proposition should be made to grow up step by step with all its evidences and qualifications in their due order, and the conclusion disclose itself as crowning the whole. Are not both methods right under different circumstances? If my object is to convince you of a general truth, or to impress you with a feeling, which you are not already prepared to accept, it is obvious that the most effective method is the inductive, which leads your mind upon a culminating wave of evidence or emotion to the very point I aim at. But the deductive method is best when I wish to direct the light of familiar truths and roused emotions upon new particulars, or upon details in unsuspected relation to those truths; and when I wish the attention to be absorbed by these particulars which are of interest in themselves, not upon the general truths which are of no present interest except in as far as they light up these details. A growing thought requires the inductive exposition, an applied thought the deductive."

If, in accordance with these general principles, we construct outlines for the two types of paragraph, we shall find them to take some such form as the following:—

Deductive.

Prospective and retrospective reference.	Connection with preceding paragraph.
	Statement of paragraph-subject.
	<div> <div> <div>⋮</div> <div>⋮</div> <div>⋮</div> <div>⋮</div> <div>⋮</div> </div> <div>Application of specific theme.</div> <div> <div>⋮</div> <div>⋮</div> <div>⋮</div> <div>⋮</div> <div>⋮</div> </div> </div>
	Theme restated in the light of the particulars.

Inductive.

Prospective and retrospective reference.	Connection with preceding paragraph.
	[Statement of paragraph-subject.]
	<div> <div> <div>⋮</div> <div>⋮</div> <div>⋮</div> <div>⋮</div> <div>⋮</div> </div> <div>Statement of particulars.</div> <div> <div>⋮</div> <div>⋮</div> <div>⋮</div> <div>⋮</div> <div>⋮</div> </div> </div>
	Subject stated as conclusion from particulars.

As pointed out in a preceding portion of this book, the statement of the subject may sometimes be taken out of its natural order: it may come at the beginning of an inductive progression or at the end of a deductive progression. In either case, an examination of the essay as a whole will discover good reasons for the inversion. The unusual position will be found to be demanded by the natural sequence of the thought.

The various devices for securing continuity of structure have already been discussed in Part I. All that needs to be said here is that the apparatus of connectives, inversions, parallel constructions, explicit references and the rest, is but the sign of the paragraph's organic unity, the natural outgrowth and expression of the relating activity of the mind. These features of the paragraph are the sign-posts which the thought, hurrying on to its appointed end, leaves behind to mark the way whence it came and whither it is going.

It may be well to point out, for those who care to study the subject further, some of the more important sources of information. By the earlier writers the paragraph was consistently ignored. Campbell treats, in passing, of the "manner of using connectives in combining sentences" (*Philosophy of Rhetoric*, III. 5, § 2). Not a word on the subject is to be found in the treatises of Kames, Blair, Whately, Theremin, Graham, Kerl, Day, Haven, Bardeen, and many others that might be named. Hart, Quackenbos, and Boyd dismiss it with a few lines. According to Minto, Professor Bain was the first to lay down rules for the construction of paragraphs. His treatment will be found in his *Composition and Rhetoric*, Pt. I. chap. 5. Minto's own discussion of the subject in the Introduction to his *Manual of English Prose* is brief and fragmentary, but his detailed analysis of Macaulay's paragraph-structure (pp. 89-97) makes good the omissions. Later writers who have given the subject attention are A. S. Hill (*Foundations of Rhetoric*, pp. 305-325; *Principles of Rhetoric*, pp. 157-161), D. J. Hill (*Elements of Rhetoric*, pp. 71-77; *Science of Rhetoric*, pp. 198-202), J. S. Clark (*Practical Rhetoric*, pp. 28-32), T. W. Hunt (*Principles of Written Discourse*, pp. 82-84), G. R. Carpenter (*Exercises in Rhetoric*, chap. xli.), Barrett Wendell (*English Composition*, pp. 114-149), J. G. R. McElroy (*Structure of English Prose*, pp. 196-222). A brief account of the isolated paragraph will be found in De Mille (*Elements of Rhetoric*, pp. 264, 468-469). For an exhaustive analysis, the best that has yet appeared, see Genung's *Practical Elements of Rhetoric*, pp. 193-218.

An elaborate study of the history of the English paragraph has recently been published as a doctoral thesis by Mr. Edwin H. Lewis. By a minute examination of the paragraph-structure of seventy-three representative prosaists, the author reaches a number of interesting conclusions, of which the following are the most important: (1) The rise of the paragraph is largely owing to its economy as compared with the long periodic sentence. (2) From the start there has been a distinct unit of invention larger than the modern sentence. Writers "have thought roughly in long stages before they have analyzed such stages into smaller steps." (3) The favorite type of paragraph has been the loose type (subject stated first). (4) In the history of English prose, no writer before Tyndale has any sense of paragraph-structure. (5) There has been no pronounced increase or decrease in the average total number of words per paragraph. (6) In a list of 52 authors the average word-length of the paragraph falls between 100 and 300 words, 25 showing an average between 200 and 300 words, and 27 an average between 100 and 200 words. (7) The modern paragraph, first exemplified in Temple, is the product of five influences: (a) the mediæval tradition that a paragraph distinguishes a stadium of thought, (b) the Latin tradition that a paragraph is for emphasis, (c) the Anglo-Saxon structure, (d) the oral style, (e) French prose. (8) There has been during the eighteenth and nineteenth centuries a tendency to make the topic-sentence short. (9) The paragraph of the nineteenth century is, in general, better organized than that of the eighteenth. (10) Single-sentence paragraphs are not uncommon in the best prose. (11) Coherence secured by connectives was in most active force in the early period. It declined until the opening of the present century, rose with Coleridge, then declined again. To-day there are two tendencies: (a) in popular prose, to drop sentence-connectives; (b) in classical prose to use them freely but vitally.

PART III.

APPENDICES.

APPENDIX A.

1.

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Criticism the following paragraphs, pointing out violations of the laws of unity, selection, proportion, and sequence. Rewrite, varying the form of expression without changing the idea. (See Introductory (c).)

If a boy who comes to town can begin by paying his way in the most economical manner, he will do remarkably well. The chances are against his doing as much as that, so great is the demand for places. Some men even pay to have their sons taken into great mercantile establishments, though the general experience of merchants is that the boys who come from poorer homes and have been brought up to hard work are more likely to push ahead. Natives and foreigners who have learned frugality and have known hardship from their boyhood, are getting ahead of those brought up more tenderly.

¹ Yet, as I said before, a country boy who must earn his own support from the very beginning should not risk his fortune in a great city until he has found an actual opening there. It is better for him to compel fortune where he is; to improve the chance nearest to his hand; ¹ this country is increasing so rapidly in population and in the variety of its industries and their demands that throughout its extent new opportunities for a career are constantly arising.

² Probably the United States will contain at least 200,000,000 of people by the time boys who read this paper have reached middle life, and are in the prime of their manly power. New cities will grow up by the hundred and new outlets for energy and enterprise

¹ Unity.

² Sequence.

will rise.¹ The twentieth century is at hand and it will bring abundance of work and plentiful opportunities for every boy of to-day who likes to enjoy its light and participate in its progress. The chances of fortune in the future will be as great as they have been in the past, and the facilities which a young man can obtain will be more numerous. ² With very few exceptions—you could count them on the fingers of one hand—the great fortunes of the Union have been accumulated within the last fifty years. All the greatest of them have been made within that period, and they have been made by country boys. ³ But there is something more, better, and higher than a fortune to make. It is character; and there is acquirement more valuable than the acquirement of money, and it is the knowledge which enables a man to get the most out of life and to make himself of the most use, whatever his circumstances, whether he lives among the crowd of a great city or in the solitude of a country farm.

When in his seat in the Senate, listening to proceedings, his feet were usually employed in holding down the desk, and his hands, whittling a pine stick, a supply of which he engaged the sergeant-at-arms to furnish him. ⁴ He was a regular attendant at church, and during service he “improved the occasion” in whittling out little articles to give children, among whom he had many friends. Some of these pine souvenirs of Sam Houston are to this day treasured by men and women to whom he gave them as children.

Mr. Carnegie gives it as his opinion that out of every \$1000 spent in charity, \$950 does more harm than good, and it has come to be an axiom of the charity organizations that “two-thirds of the efforts of the wise are needed to correct the mischievous effects of the acts of the benevolent.” ⁵ These principles are growing in society and are at the bottom of much of the hostile criticism which is bestowed on General Booth’s scheme for lighting “Darkest England.” The large amount of money he demands and the magnitude of the organization he contemplates, lead many to overlook the fact that the real basis of his scheme is work and to compel to work all whom he aids. The work test, the mendicant farms, and the colonies, all mean that those helped are to help themselves.

We have never changed our language, but our language itself has changed greatly. This is a most important distinction. Some nations have really changed their language. The people of Gaul changed their

¹ Unity.

² Sequence.

³ Unity. Rewrite in two distinct paragraphs.

⁴ Sequence. Subordinate idea made principal.

⁵ What principles? Improve the reference.

language when they left off speaking their natural tongues, Celtic or Iberian, and took to speaking Latin instead. Since then they have never changed their tongue; but their tongue itself has greatly changed. That is, there was no time when they left off speaking Latin and took to speaking some other tongue. But the Latin which they spoke gradually changed in so many ways that it practically became another tongue; it ceased to be Latin and became French and Provençal. So the people of Cornwall changed their language when they left off speaking Welsh, and took to speaking English instead. The Normans, too, changed their language when they left off speaking Danish and took to speaking French instead. And it might not have seemed very wonderful if we too had changed our language in the like sort, if we had left off speaking English and had taken to speaking French. For the French tongue was brought into England, as the Latin tongue was brought into Gaul, as the tongue of a conquering people. But the different circumstances of the two conquests hindered the results from being the same in the two cases. Gaul was a province of Rome, and was gradually absorbed into the life of Rome. England never became a province of Normandy; a Norman prince became King of the English, and brought many Norman followers with him: and that was all. French was for a while spoken in England alongside of English. But the English people never left off speaking English, and took to speaking French.¹ It was the English language itself that was greatly changed through the presence of many French-speaking people in the land.²

There is some impatience with the epoch of Queen Anne. We do not mean the Augustan age, as it used to be called — in which, however, it would not be easy to point out the Virgil or the Horace — but the era of the Queen Anne house, the epoch of decorative art in building and in furnishing. ³ But, on the other hand, the epoch of Queen Anne is a delightful insurrection against the monotonous era of rectangular building and of the divorce of beauty and use. ⁴ The distinction of the present or recent dispensation is that the two are blended, that neither the house nor anything in it need be clumsy or ugly. There is no longer an excuse for an unsightly table or chair or utensil or the least object of household convenience. There need be no more

¹ Any needless repetitions?

² Condense the paragraph.

³ Is "but, on the other hand" the proper connecting-phrase to use here? Point out the two ideas in adversative relation.

⁴ Is the reference clear?

waste spaces in the house. The old entry, which had degenerated from a hall into a mere lobby or vacant passage, is now taken into the general "treatment" of the interior, and becomes a delightful part of it, as pleasant and home-like as any other. The staircase is no longer a railed ladder, but has risen into a chief ornament of the house, as the noble staircases in the new Capitol of New York are the most imposing of its details and decorations.

A man who is in the Wisconsin penitentiary for life has appealed to the Secretary of the Navy, suggesting that as it is difficult to recruit men for the Navy, that the department might find a large number of men in the penitentiaries who would be willing to serve in the Navy rather than in prison. ¹ This prisoner had reasons aside from his desire for release, for writing his letter; during the Civil War prisoners were taken from penitentiaries, and enlisted in both armies, North and South, and many of them made good soldiers. Of course it would seem to degrade the naval service to adopt such a policy, but why should our thought run in that direction? We educate convicts to be shoemakers, and to other trades, in prison; why might we not set apart certain war-ships to be manned by United States prisoners? They would be quite as safe in a war-ship at sea, their confinement would be as close, their work as hard, and the punishment as severe as when confined in any stone building that is protected with iron bars and doors.

2.

Narrow each of the following general subjects to an available working theme, and then give to each an appropriate title (see p. 17) :—

- | | |
|----------------------|------------------------|
| 1. Algebra. | 11. Prison Reform. |
| 2. Literature. | 12. Commerce. |
| 3. Law. | 13. The Arts. |
| 4. Travel. | 14. Longfellow. |
| 5. High Schools. | 15. Talking Machines. |
| 6. Athletics. | 16. Public Libraries. |
| 7. Science. | 17. City Governments. |
| 8. Manual Training. | 18. English. |
| 9. Newspapers. | 19. Letter-Writing. |
| 10. The Jury System. | 20. Protective Tariff. |

¹ Unity. Is this sentence needed?

Find the working theme in each of the first ten paragraphs in Appendix B, and give to each an appropriate title.

3.

Develop the following topic-sentences by repetition of the idea in other words (see p. 25):—

[NOTE.—Mere substitution of synonyms is not sufficient. The central thought of each sentence must be varied in form and must grow by addition and emphasis; it must never stand still, or 'mark time'; it must move ahead while repeating. It is useless to repeat sentence 1 thus: "No excellence will assist the pupil so much as devotion to his lessons." But if we say, "Hard study pays," we have a good repetition, for we have not only repeated the thought, but varied its form, and added to its force and concreteness, making it *mean* more.]

1. No virtue will help the student so much as close application to his books.
2. There are few that ever forget their school-days.
3. At this election they were overwhelmingly defeated.
4. Study and discipline will accomplish much.
5. Not all poets have written poems.
6. The common notion of success is fallacious.
7. In this crisis he did not hesitate.
8. A bad beginning does not always imply a bad ending.
9. Those who work should be paid.
10. There is nothing we should encourage more than cheerfulness.
11. There is a kind of criticism which is in itself creative.
12. A good partisan is not always a good citizen.
13. A public office is a public trust.
14. The study of Latin may be for one student as practical as is the study of engineering for another.
15. The Prodigal Son did well to repent and return to his home, but he would have done better not to have left his home at all.

4.

Develop the following topic-sentences by defining, limiting, restricting, or enlarging the terms of the topic-sentences (see p. 26):—

1. No man ever tells the whole truth.
2. We must educate the hand as well as the brain.
3. When he says that the schools are anti-Christian he says too much.
4. 'All men are created equal'; but equality here has a peculiar meaning.
5. When one speaks of a natural manner of expression he means —.
6. I have said that Lincoln was trusted by all the friends of the Union; but the word 'trusted' is not strong enough; he was —.
7. We speak of the 'right' to vote; but is voting properly regarded as a right?
8. In this country there is no longer any North or South; the terms are obsolete; there is only —.
9. What do we mean when we say that one man is liberal and another man is conservative? What can we mean but that —?
10. A true man of the world is something more than a frequenter of the clubs; he is —.
11. To say that honesty is the best policy is to put moral conduct on a very low plane.
12. Free trade is not the sole alternative to protection.
13. The problem of aërial navigation will still be far from solution when men have learned to fly in pleasant weather.

5.

Develop the following topic-sentences by presenting the negative, contrary, or contrasting ideas which suggest themselves in connection with each (see p. 27):—

1. The dangers of work are not the greatest in the world.
2. Though Longfellow's poetry falls short of the highest, yet —.
3. Poverty cannot be abolished entirely, but —.
4. It may be that strong opposition will delay this reform ; still —.
5. In most cases students choose their studies wisely.
6. When rhetoric is taught by practice it is one of the most useful studies ; when, however, —.
7. I concede that there are cases in which one may safely indulge in moderate drinking.
8. When he was angry he was unendurable.
9. When young men make mistakes a remedy may be found.
10. It is true that the use of chloroform is sometimes attended with danger to the patient's life.
11. The good, it is said, die young.
12. Stage-coaches were fast enough for our grandfathers.
13. Natural gas is a great convenience as long as it lasts.
14. At the first sight of Niagara Falls, the visitor is pretty sure to feel some disappointment.
15. Theoretically, a writer who has not lived among the lower classes should be unable to represent them truthfully in fiction.
16. If young men were willing to forego all the luxuries of life, they might easily save up a competence for old age.

6.

Develop the following topic-sentences by concrete illustrations, and by explanation where explanation seems to be needed (see p. 28):—

1. Country life abounds in healthful pleasures.
2. Reason unaided will not always lead a man to correct his errors.

3. There was much that is admirable in the old Roman character.

4. A republic is not the best form of government for every nation.

5. One's opinions are not always a sure indication of one's probable conduct in a given case.

6. Mere wishing is not desire.

7. Unless a duty is performed in the right spirit, it is not done morally.

8. The greatest names in literature are those of men who were not rich.

9. We can imagine cases in which the best statesman might fail to see what law was needed.

10. It is a mooted question whether a lawyer is justified in undertaking the defence of a man whom he knows to be guilty.

11. It is within the reach of the humblest American citizen to become President of the United States.

12. We need not go far from our own homes to find examples of courage and fortitude.

13. Railroads and telegraphs make the world smaller.

14. It is the minor characters in Dickens's novels which often prove the most entertaining.

15. An examination is often a poor test of a student's acquirements.

16. In times of peril the strong men come to the front.

7.

Develop the following topic-sentences by stating the particulars and details which naturally seem to be called for (see p. 30): —

1. The experiences of Washington's army at Valley Forge were terrible.

2. McClellan seemed to have all the qualities of a great military leader.

3. The feudal system had many advantages.
4. The United States would gain by annexing Canada.
5. Education should mean more than training the mind.
6. The list of American writers includes the names of many humorists.
7. The American citizen has other political duties besides voting.
8. History is full of examples of heroism.
9. Elizabeth's reign was most eventful.
10. There was disaffection in the South for years before the war.
11. A young man may enter public life by any one of several doors.
12. There are many things to be said in favor of a longer presidential term.
13. American laborers have had what they think to be good reasons for forming unions and co-operative societies.
14. The causes which produced the 'Black Friday' panic are now well known.
15. Nothing is more important than caring for the health.
16. A book, to be worth reading, should have the following characteristics.
17. There is much to observe even in the most commonplace surroundings.
18. The shape of the elm-tree is noticeably different from that of the maple.

8.

Supply proofs of the following topic-sentences (see p. 31):—

1. The best educated nations are the most prosperous.
2. Essay writing is usually distasteful to students.
3. It is not surprising that Jefferson and Hamilton were enemies.
4. Labor is in a state of unrest.

5. A liberal education should precede the professional.
6. The labor day should be restricted to eight hours.
7. The writer has greater influence than the lecturer.
8. Cæsar's reign was a benefit to Rome.
9. The Mexican war was unjustifiable.
10. The government should establish postal savings banks.
11. Municipal elections ought to be non-partisan.
12. The national capital ought to be removed to a place nearer the center of the country.
13. The predictions of the weather bureau are coming to be more trustworthy.
14. The number of those slain in our Civil War is much smaller than is generally supposed.
15. If Cicero were alive to-day, his speeches would be listened to with indifference.
16. Electricity as a means of illumination will ultimately supersede gas.
17. Manufacture has developed more in the nineteenth century than in the thousand years preceding that century.
18. Improvement of weapons of precision tends to abolish war.
19. Travel in the United States may be made as improving as travel in Europe.
20. The course of history has been shaped, to some extent, by superstitions.

9.

Apply and enforce the following topic-sentences (see p. 32):—

1. A good habit, persisted in, becomes continually easier of performance.
2. A nation, like a person, is bound by the demands of justice.
3. If education is to be of value, it must be systematic.

4. One's better nature cannot be neglected without loss.
5. The health of a city depends largely upon cleanliness.
6. The exercise of suffrage is a duty.
7. Monopolies are seldom beneficial to the people.
8. Education will solve the race question in the South.
9. The country owes a debt to its literary men.
10. The Bible is one of the monuments of literature.
11. No pursuit is ignoble if it is conscientiously followed.
12. A taste for books is a safeguard against evil thoughts.
13. A good memory is a priceless possession.
14. When good men enter politics corruption will go out of fashion.
15. Conversation is the greatest of the fine arts.
16. Do the duty that lies nearest you.
17. It is false charity to give to every stranger that asks for aid.
18. The shoemaker should stick to his last.
19. Do not try to tell all you know.
20. Good workmanship always tells in the end.
21. Do not be ashamed of poor relations.

10.

Develop each of the following topic-sentences, using those methods which seem most suitable in each particular case. Memorize the table in Appendix A 11.

1. There are some evils unavoidably connected with athletic sports.
2. Arbitration will ultimately do away with war.
3. The newsboy has his troubles.
4. A standing army is unnecessary in this country.
5. Washington and Lincoln present several contrasts in character.

6. Newspaper English has a few well-defined characteristics.

7. Unanimity should not be required of a jury.

8. There should always be a motive in reading.

9. The American Indian, as represented in the old school readers, was a heroic figure.

10. Novel-reading presents some dangers.

11. All have their peculiarities.

12. The lazy man has some advantages over the active man, after all.

13. Lincoln's administration was most eventful.

14. Reforms are being advocated without number.

15. Book-buying has become a fine art.

16. The world must present a queer spectacle to a man seven feet tall.

17. Whittier's poems show that he was a friend of the slave.

18. Selfishness often defeats its own ends.

19. Books written by very good men are sometimes extremely tedious.

20. Races between ocean steamers are attended with great danger.

21. There are persons to whom the commission of a solecism is nothing short of a crime.

22. At the opening of the present century the map of Europe was in many respects different from that with which our school-children are familiar.

11.

The following scheme of typical paragraph structure is, with slight changes, taken from Genung's *Practical Rhetoric*, p. 199. It will be found helpful to the student in suggesting means of developing the paragraph in an orderly way, and should be memorized. Of course, no one para-

graph can employ more than three or four of the means suggested. The character of the thought to be expressed will dictate the natural method to be selected for its development. If kept in mind as a whole, the following table will show the student what his resources are, in any given case. The 'obverse' mentioned below is one of the many forms which a contrast may assume.

1. The subject *proposed* (stated in a *topic-sentence* usually).
2. Whatever is needed *to explain* the subject.
 - (a) Repetition.
 - (b) Obverse (presenting the contrary).
 - (c) Definition (limitation, restriction, or enlargement).
3. Whatever is needed *to establish* the subject.
 - (a) Exemplification or detail.
 - (b) Illustration.
 - (c) Proof.
4. Whatever is needed *to apply* the subject.
 - (a) Result or consequence.
 - (b) Enforcement.
 - (c) Summary or recapitulation.

12.

The following outlines (or similar ones, provided by the instructor, and better adapted to the grade and attainments of the class) may be employed in a profitable exercise for teaching the need of paragraphic unity. Let one of the numbered topics of an outline be assigned to each student. He is to write a paragraph on his topic for the next recitation, keeping in mind what ought to be said on the topics preceding and following his own, and determining what properly belongs to the topic assigned to himself. At the appointed time, the paragraphs are read in their numbered

order in class, together forming an essay on the subject. Any intermingling of topics or violation of unity is criticised, transitions between sentences and paragraphs are supplied, various methods of treating the same topics are compared, and the need that each student 'stick to his text' is duly enforced. Such points as choice of words, variety of expression, and construction of sentences will also call for attention. It has been found profitable to continue this work for several recitations and at intervals throughout the course. Some of these may be studied as specimens. Account for the arrangement of topics. Make other outlines on the same subjects.

USES OF NOVEL-READING.

1. Introductory. Increase of novel-reading to be explained by its uses.
2. Affords relaxation and entertainment.
3. A valuable aid to the study of history and geography.
4. Information about various classes of society.
5. Reforms brought about in law, education, etc. Dickens.
6. Insight into human character, making reader more charitable in his judgments of others.
7. Conclusion. A summary.

PHYSICAL CULTURE.

Theme: Importance of Physical Culture.

1. Promotes health and prevents disease.
2. Increases strength and endurance.
3. Trains the muscles to act with accuracy, making more efficient workers.
4. Influence on the mind.
5. Moral influence.

COMPULSORY EDUCATION LAWS.

Theme: Such laws are necessary.

1. Introductory. Right of the State to do all that is necessary for its own safety. Results of a contrary doctrine.

2. An educated citizenship necessary. Reasons.

3. An educated citizenship cannot be secured if education is left to parental caprice; for some parents are neglectful, others avaricious, others criminal.

4. Nor can it be secured by merely *providing* free public schools, for not all will attend voluntarily.

5. Nor can it be secured through the private schools, for not all of these teach what children most need to prepare them for the duties of citizenship.

6. Conclusion. Attendance upon public schools or upon private schools approved by state authorities should be compulsory.

THE PRESIDENTIAL TERM.

Theme: It should be lengthened to seven years, and the President made ineligible to re-election.

1. Various opinions among the framers of the Constitution. The four years' term is the result of a compromise.

2. Desire for re-election and its effect upon the use of patronage.

3. Its effect upon the President's exercise of the veto power in respect to bad partisan measures, and river and harbor bills.

4. Its effect upon the President's treatment of Civil Service Reform.

5. Ineligibility to re-election would remedy these evils.

6. A seven years' term would be long enough to enable the President to develop a broad policy on great questions.

7. Would avoid the evil effects on business and investments every four years.

8. Would give greater stability to the public service at home and at foreign courts.

9. Concluding summary.

THE AMERICAN SUNDAY.

What shall be its character?

1. Growing disregard of Sunday by large corporations.

2. Various views of individuals as to proper Sunday observance.

3. The true basis is the need of rest and spiritual culture.

4. Means of securing rest: cessation of unnecessary labor, reading, walking or riding, a visit to the public library, art gallery.

5. Spiritual culture: the church, the lecture, the concert.

6. The ideal Sunday; its distinguishing features.

NEWSPAPER READING.

1. Newspapers indispensable, but evil tendencies not to be overlooked.

2. Often take time which might be spent to better advantage.

3. Slang, careless use of language, etc. Effect on reader.

4. Readers may acquire a taste for the sensational in life.

5. An inferior quality of fiction published.

6. Too much prominence given to the dark side of life. Effect.

7. Newspapers should be read judiciously and with selection.

AN INTERNATIONAL COPYRIGHT LAW SHOULD BE SECURED.

(Argument.)

1. The law of property-protection a fundamental law of society.
 - (a) A man has the right to protect his own property.
 - (b) He is entitled to such protection from the government.
2. The products of one's thought are property.
 - (a) Because they are the result of labor, and therefore valuable.
 - (b) This is recognized by every government in respect to its own citizens.
3. Such property should receive international protection.
 - (a) Since, without it, an author's product does not receive from foreign countries the property-protection which they accord to other species of property. The author is singled out to be cheated of his rights. Examples: *Uncle Tom's Cabin*, Bancroft's *United States*, and others.
 - (b) In the absence of such protection an author does not receive equal treatment with other laborers.
4. Special application to American authors.

THE MODERN CERBERUS (POVERTY, IGNORANCE, SIN).

(Outline of a lecture by Dr. Washington Gladden.)

[An example in Parallel Construction.]

1. Causes of Poverty.
 - (a) Physical disability.
 - (b) Social arrangements (Land Question).
 - (c) Lack of efficient motive to gain a competence.
2. Causes of Ignorance.
 - (a) Mental disability.

- (b) Faulty educational arrangements.
 - (1) The Negro problem.
 - (2) The Indian question.
 - (3) Education in large cities.
- (c) Lack of efficient motive to education.
- 3. Causes of Sin.
 - (a) Moral disability.
 - (b) Bad social arrangements.
 - (c) Lack of efficient motive.
- 4. How slay Cerberus.
 - (a) Patience and charity for the disabled.
 - (b) Improved social and educational arrangements by legislation.
 - (c) Inspire an efficient motive by example.

THE NICARAUGUA ROUTE IS THE BEST FOR A SHIP-CANAL FROM THE ATLANTIC TO THE PACIFIC.

(Argument.)

Introduction: The routes proposed.

Discussion:

- 1. Nicaragua the easiest built.
 - (a) No tunneling.
 - (b) No mountain cutting.
 - (c) Most favored by nature.
- 2. No trouble from floods.
 - (a) The Chagres River at Panama.
 - (b) The San Juan at Nicaragua.
 - (1) No tributaries.
- 3. The climate more favorable
 - (a) Than at Panama.
 - (b) Than on other routes.
- 4. It is the shortest and cheapest route.

Conclusion: Summary.

ANNEXATION OF CANADA.

(Exposition.)

- A. Probability of ultimate separation of Canada from England.
 1. Because of divergence of commercial interest.
 2. Distance and difference in character of the people.
 3. Influence of the United States.
- B. Shall annexation to the United States follow?
 1. Considerations favorable to annexation.
 - (a) Extradition laws rendered unnecessary.
 - (b) The United States would acquire a vast and valuable territory.
 - (c) Commercial and trade restrictions removed.
 - (d) 'Manifest destiny.' The two countries naturally one.
 2. Considerations opposed to annexation.
 - (a) The financial condition of both countries.
 - (1) Canada's debt increasing.
 - (2) Debt of the United States decreasing.
 - (b) Undesirable classes of Canada's population.
 - (c) Vast increase of government machinery necessary.
 - (d) All the advantages of annexation may be acquired by better trade- and extradition-treaties, with no disadvantages.
 3. Estimate of weight of arguments and inference against annexation.

DANGERS OF UNRESTRICTED IMMIGRATION.

(Division.)

Introduction:

1. Extent of immigration before the Civil War; character of immigrants.

2. Numbers and general character of present immigrants.

Discussion:

1. Political dangers.

(a) Influence when consolidated against American interests.

(b) Hostility of some to American political ideas.

(c) Dangers arising from ignorance; from demagogues.

(d) Evil results of party efforts to secure solid foreign vote.

2. Social dangers.

(a) Tendency to clannishness in mode of life.

(b) The educational question.

(c) The religious question.

Conclusion:

1. Need of new naturalization laws.

2. Need of a restricted franchise.

3. Need of more stringent immigration laws.

INFLUENCE OF AMERICA ON EUROPE.

(Exposition.)

1. Our democratic institutions have diffused the sentiment of liberty.
2. America an example of creative energy in material development.
3. America an example of political stability.
4. America has made an original appeal to Europe on behalf of the dignity of labor.
5. Influence of our educational systems and our literature.

SHOULD NEVADA BE DEPRIVED OF STATEHOOD.

(Exposition.)

1. Statement of the facts about Nevada.
2. Considerations favoring deprival of statehood.
 - (a) Decrease in population.
 - (b) Unjust representation in Congress.
 - (c) Wealth and population engaged solely in the mining interest.
3. Considerations opposing deprival of statehood.
 - (a) Vast resources of the State.
 - (b) Likelihood of future growth.
 - (c) A dangerous precedent would be established.
4. Summary and estimate of points, concluding that the plan proposed is, on the whole, unwise.

COLLEGE EXAMINATIONS.

(Method of Inquiry.)

- I. Principles sought.
 1. Obviously necessary to ascertain fitness for admission to
 - (a) The learned professions.
 - (b) The civil service.
 - (c) College. But (c) is modified by
 - (1) Admission by diploma from accredited schools,
 - (2) Admission by certificate from teachers of known excellence.
 2. The purpose in examining in the three cases above is
To ascertain fitness or unfitness, — something unknown to the examiners.

II. Antithesis. But in college this cannot be the purpose in regard to most students, since

1. The instructor learns the attainments of his students from their daily work. Modifications of 1:
 - (a) In large recitation classes, doubt about individual cases.
 - (b) In lecture courses, doubt may exist about all.

III. Partial conclusions:

1. For doubtful cases, examination necessary for information of instructor.
2. For the majority of students, examination unnecessary for this purpose.
3. Resulting alternatives: either abolish for (2) or seek further reasons.

IV. The real purposes:

1. To convince unfaithful students of their deficiencies.
2. To give the others an opportunity for comprehensive review.
3. To show all what are regarded as the most important points.

V. Application of principles locally.

HAMILTON AND JEFFERSON.

(Exposition by Comparison and Contrast.)

1. Early life and education. Results of early training.
2. Life during the Revolution, compared.
3. Their work on the Constitution, compared.
 - (a) Principles championed.
 - (b) Divergency of views.

4. Their positions in Washington's cabinet.
 - (a) Hamilton's financial measures.
 - (b) Jefferson's antagonism.
5. Subsequent life, contrasted.
6. Results of their work, compared.

IDEAL COMMONWEALTHS.

(Division of a Class.)

Introduction :

1. The longing for an ideal life and ideal government.
2. Ideal commonwealths are literary outgrowths of this longing.

Discussion :

1. Lycurgus's *State* (see Plutarch's *Lives*).
 - (a) Characteristic features.
 - (b) Which of these are practicable ?
2. Plato's *Republic* (see Morley's *Universal Library*, No. 23).
 - (a) Characteristic features.
 - (b) Socrates's idea of justice.
3. More's *Utopia* (see Morley's *Universal Library*, No. 23).
 - (a) Features in common with the preceding.
 - (b) Abuses in England, hinted at.
4. Campanella's *City of the Sun* (see Morley, as above).
5. Bacon's *New Atlantis* (see Morley, as above).
6. Sidney's *Arcadia*.
7. Bellamy's *Looking Backward*.
 - (a) Parts that are practicable.
 - (b) Parts that criticise existing evils.

Conclusion :

1. Common features of these ideal schemes.
2. Suggestive value.

THE FUTURE OF ALASKA.

(Exposition.)

Introduction :

1. The growth of a country depends on
 - (a) Physical environment and resources,
 - (b) Position and accessibility.
2. These largely determine
 - (a) The character of the people,
 - (b) Their pursuits,
 - (c) Their culture.

Discussion: Application of these considerations to Alaska.

1. Position unfavorable.
2. Physical environment.
 - (a) Climate.
 - (b) Agricultural lands.
 - (c) Manufacturing.
 - (d) Mining.
 - (e) Trading.
 - (f) Fisheries.
3. Character of the people.
 - (a) The natives.
 - (b) The traders and miners.
 - (c) Religious questions involved.

Conclusion: Probabilities of future growth estimated.

GOVERNMENT OWNERSHIP OF RAILWAYS.

(Exposition and Argument.)

Introduction :

1. Rapid growth, magnitude, and importance of the railway system.
2. Some evils and abnormal conditions.

Discussion :

1. Need of some reform evinced by
 - (a) Disregard of public good by corporations,
 - (b) The failure of competition,
 - (c) Power of corporations over legislation.
2. Legal methods of reform, short of ownership.
 - (a) State and national commissions with power to force fair treatment.
 - (b) Withdrawal of franchises in case of gross mismanagement.
 - (c) Exaction of truthful reports from the roads.
3. Dangers of government ownership.
 - (a) Mismanagement and loss. Examples from foreign countries.
 - (b) Deterioration of roads through lack of interest.
 - (c) Opportunities for political rings.

Conclusion :

1. Government ownership not the solution.
2. Legal methods of reform, short of ownership, sufficient.

THE BOOK-ROOM OF A MODERN LIBRARY.

(Description.)

Introduction :

1. Purpose.
2. Necessary characteristics — convenience and simplicity.

Discussion :

1. General shape and approximate size.
2. Number of stories and means of communication.
3. The material — iron, brick, and stone, exclusively.
4. Provision for light.
 - (a) Location of windows.
 - (b) Location of gas-jets.

5. Bookcases.
 - (a) Number and accessibility.
 - (b) Symmetrical division and distribution.
 - (c) System of numbering cases, shelves, and divisions.
6. Distribution of the books.
 - (a) With reference to subjects.
 - (b) With reference to frequency of use.
 - (c) With reference to the parts of the library.
7. To whom accessible and by whom used.

Conclusion: The book-room answers the requirements mentioned in the introduction, because its arrangement is

1. Simple,
2. Convenient,
3. Symmetrical,
4. Systematic.

THE STORY OF RIP VAN WINKLE.

(Narration.)

1. Where and when he lived; condition of his farm.
2. His family; how they prospered.
3. His appearance, character, occupations.
4. The important expedition of his life.
 - (a) Why, when, where.
 - (b) Sights he saw; acquaintance; amphitheater; the game.
 - (c) The effects of the flagon of liquor.
 - (d) Waking up — dog, gun, feelings.
5. The return homeward; changes noticed.
 - (a) House, inn, people.
 - (b) His reception, perplexity, recognition.
 - (c) Daughter, wife.
6. How he passed the rest of his life.

BIOGRAPHY OF AN AUTHOR.

(Narration.)

1. Birth and early life.
 - (a) Time and place.
 - (b) Parentage.
 - (c) Surroundings.
 - (d) Result of early influences.
 - (e) Early character.
 - (f) Anecdote.
2. Education and travel.
 - (a) Places of education.
 - (b) Influences and their effect.
 - (c) Friends and companions.
 - (d) Choice of vocation.
 - (e) Literary attempts.
 - (f) Travel—influence, and results.
3. Career as a writer.
 - (a) Publications; their success.
 - (b) Share in public movements.
 - (c) Important events.
 - (d) Friendships.
 - (e) Character of works in brief.
4. Death—time and place. Estimate of character.
5. Influence of the author and of his works.

THE COMBAT. (SCOTT'S *Talisman*.)

(Narration.)

1. Time, Third Crusade. Place, the Diamond of the Desert. Persons, Sir Kenneth and Conrad.
2. Preparations.
 - (a) Arming.
 - (b) The herald's proclamation.

- (c) Taking positions.
- (d) The invocation.
- 3. The encounter.
 - (a) Signal.
 - (b) Start.
 - (c) Career.
 - (d) Meeting.
- 4. Result of the combat. Effect in settling the dispute.

HISTORY OF THE TEMPORAL POWER OF THE POPE FROM 755 TO 1303.

(Narration.)

- 1. Origin.
 - (a) Pippin's gift to Stefano III., 755 A.D.
 - (b) Agreement between Carolingians and Pontiffs, 800 A.D.
 - (1) Extent of concessions to the Pontiffs.
 - (2) Result when political unity ceased and religious unity remained.
- 2. Gradual increase of power up to the time of Gregory VII.
 - (a) Heinrich III.'s gift, to the Papacy, of Benevento, 1053.
 - (b) Countess Matilda's bequest, 'Patrimony of St. Peter,' 1073.
- 3. Rapid accessions of power under Gregory VII., 1073.
 - (a) Gregory's plans:
 - (1) To free the Papacy of German supremacy.
 - (2) To increase the discipline of the Church.
 - (3) To make the Church independent of any monarch.
 - (4) To rule people and princes in the interest of their salvation.

- (b) Their realization :
 - (1) Humiliation of Henry IV.
 - (2) Quarrel over investitures. Resulting compromise.
- 4. Supremacy of the Pope's temporal power, 1073 to 1250.
 - (a) Evidences.
 - (b) Final fall of German power in Italy.
- 5. Decline and loss of Pope's temporal power, 1295 to 1303.
 - (a) Results of the quarrel with Philip the Fair.
 - (b) Failure under Boniface VIII.

CONCILIATION WITH AMERICA.

(Argument.)

Burke, urging the British Parliament to grant concessions to the American colonies before it should be too late, presented the following arguments :—

- I. The condition of America demands concessions on account of
 - 1. Its large and increasing population,
 - 2. Its valuable commerce,
 - 3. Its advanced agriculture,
 - 4. Its extensive fisheries.
- II. If America is so valuable, it may be thought that force is justifiable in retaining it. But
 - 1. Force is temporary, war cannot be perpetual,
 - 2. Its outcome is uncertain; it may fail of its object,
 - 3. It impairs or destroys the value of its object,
 - 4. It cannot be justified by experience.
- III. The temper and character of the Americans call for concessions. Love of freedom and resistance to

oppression are their chief characteristics. These have been

1. Inherited from English parentage,
2. Fostered by their form of government,
3. Promoted by their religion and domestic institutions,
4. Cultivated by their education, and
5. Confirmed by their remoteness from England.

THE RELATION OF FICTION TO RELIGION.

Exemplified in Ben Hur.

(Exposition by Example.)

Introduction :

1. Growing favor of the religious novel.
2. Some of its requirements.
 - (a) A respectful tone and worthy aims.
 - (b) A sympathetic treatment.
 - (c) A strengthening effect on the reader.

Discussion : How *Ben Hur* fulfils these essentials ;

- (a) In its aims, which are
 - (1) To show the intolerant Roman character,
 - (2) To compare and contrast Jew and Roman,
 - (3) To imply the need of a moral revolution,
 - (4) To show Christ as an historical character,
 - (5) To re-tell the story of his life in a novel and attractive way,
 - (6) To set forth the beauty of the highest type of character.
- (b) In tone and treatment,
 - (1) It exalts the personal virtues,
 - (2) It presents types of heroism,

- (3) It portrays the moral awakening of nations,
- (4) It upholds the best standards.
- (c) In effect on the reader,
 - (1) It strengthens faith in goodness,
 - (2) It adds to appreciation of what is best,
 - (3) It cultivates admiration for true character.

Conclusion:

1. Contrast with another type of the religious novel.
2. The popularity of *Ben Hur* accounted for.

13.

A close analysis and outlining of the thought of a long paragraph from a careful author will always give evidence of regular structure in the building of the paragraph. The main thought-divisions of the following are numbered for the sake of convenient reference.

1. The originality of form and treatment which Macaulay gave to the historical essay has not, perhaps, received due recognition. Without having invented it, he so greatly improved and expanded it that he deserves nearly as much credit as if he had. He did for the historical essay what Haydn did for the sonata, and Watt for the steam-engine: he found it rudimentary and unimportant, and left it complete, and a thing of power. 2. Before his time there was the ponderous history, generally in quarto, and there was the antiquarian dissertation. There was also the historical review, containing alternate pages of extract and comment, generally dull and gritty. But the historical essay, as he conceived it, and with the prompt inspiration of a real discoverer immediately put into practical shape, was as good as unknown before him. 3. To take a bright period or personage of history, to frame it in a firm outline, to conceive it at once in article size, and then to fill in this limited canvas with sparkling anecdote, telling bits of color, and facts all fused together by a real genius for narrative, was the sort of genre-painting which Macaulay applied to history. 4. And to this day his essays remain the best of their class, not only in England, but in Europe. Slight, or even trivial, in the field of historical erudition and critical inquiry, they are masterpieces if regarded in the light

of great popular cartoons on subjects taken from modern history. They are painted, indeed, with such freedom, vividness, and power, that they may be said to enjoy a sort of tacit monopoly of the periods and characters to which they refer, in the estimation of the general public. — J. Cotter Morison.

ANALYSIS BY THOUGHT-DIVISIONS.

1. Macaulay gave to the historical essay originality of form and treatment.
 - (a) He did not invent it, but
 - (b) He improved it greatly. (Parallel cases — Haydn and Watt.)
 - (c) He found it rudimentary and left it complete.
2. Forms of historical writing, before Macaulay.
 - (a) The ponderous history.
 - (b) The dissertation.
 - (c) The review.
3. In what consisted Macaulay's originality of treatment.
 - (a) Selection of effective points and periods and telling personages.
 - (b) Framing the selected period or personage in firm outline — Unity.
 - (c) A sense of due proportion. Genius for narrative.
4. His essays the best of their class.
 - (a) Others surpass them in erudition and critical research, but
 - (b) They are masterpieces if judged as specimens of broad, popular treatment.
 - (c) They have a monopoly of the periods and characters treated by them.

Analyze the following paragraphs according to their thought-divisions:—

It is important, therefore, to hold fast to this: that poetry is at bottom a criticism of life; that the greatness of a poet lies in his powerful and beautiful application of ideas to life, — to the question: How to live. Morals are often treated in a narrow and false fashion, they are bound up with systems of thought and belief which have had their day, they are fallen into the hands of pedants and professional dealers, they grow tiresome to some of us. We find attraction, at times, even in a poetry of revolt against them; in a poetry which might take for its motto Omar Kheyam's words: "Let us make up in the tavern for the time which we have wasted in the Mosque." Or we find attractions in a poetry indifferent to them, in a poetry where the contents may be what they will, but where the form is studied and exquisite. We delude ourselves in either case; and the best cure for our delusion is to let our minds rest upon that great and inexhaustible word *life*, until we learn to enter into its meaning. A poetry of revolt against moral ideas is a poetry of revolt against *life*;

a poetry of indifference toward moral ideas is a poetry of indifference towards *life*. — Matthew Arnold: *Preface to Wordsworth's Poems*.

The qualities of the great masters in art or literature, the combination of those qualities, the laws by which they moderate, support, relieve each other, are not peculiar to them; but most often typical standards, revealing instances, of the laws by which certain æsthetic effects are produced. The old masters indeed are simpler; their characteristics are written larger, and are easier to read, than their analogues in all the mixed confused productions of the modern mind. But when once one has succeeded in defining for oneself those characteristics, and the law of their combination, one has acquired a standard or measure which helps us to put in its right place many a vagrant genius, many an unclassified talent, many precious though imperfect products. It is so with the components of the true character of Michelangelo. That strange interfusion of sweetness and strength is not to be found in those who claimed to be his followers; but it is found in many of those who worked before him, and in many others down to our own time, in William Blake, for instance, and Victor Hugo, who, though not of his school, and unaware, are his true sons, and help us to understand him, as he in turn interprets and justifies them. Perhaps this is the chief use in studying old masters. — Pater: *The Renaissance*, p. 88.

That no great political improvement, however plausible or attractive it may appear, can be productive of lasting benefit, unless it is preceded by a change in public opinion, and that every change of public opinion is preceded by changes in knowledge, are propositions which all history verifies, but which are particularly obvious in the history of Spain. The Spaniards have had everything except knowledge. They have had immense wealth, and fertile and well-peopled territories, in all parts of the globe. Their own country, washed by the Atlantic and the Mediterranean, and possessed of excellent harbors, is admirably situated for the purposes of trade between Europe and America, being so placed as to command the commerce of both hemispheres. They had at a very early period, ample municipal privileges; they had independent parliaments; they had the right of choosing their own magistrates, and managing their own cities. They have had rich and flourishing towns, abundant manufactures and skilful artisans, whose choice productions could secure a ready sale in every market in the world. They have cultivated the fine arts with eminent success. . . . They speak a beautiful, sonorous and flexible language, and their literature is not unworthy of their language.

Their soil yields treasures of every kind. . . . In short, nature has been so prodigal of her bounty, that it has been observed, with hardly an hyperbole, that the Spanish nation possesses within itself nearly every natural production which can satisfy either the necessity or the curiosity of mankind. — Buckle: *History of Civilization*, Vol. II. pp. 583-585.

The truth is, that by economy and good management — by a sparing use of ready money and by paying scarcely anybody — people can manage, for a time at least, to make a great show with very little means. . . . If every person is to be banished from society who runs into debt and cannot pay, — if we are to be peering into everybody's private life, speculating upon their income, and cutting them if we don't approve of their expenditure, — why, what a howling wilderness and intolerable dwelling Vanity Fair would be. Every man's hand would be against his neighbor in this case, my dear sir, and the benefits of civilization would be done away with. We should be quarreling, abusing, avoiding one another. Our houses would become caverns: and we should go in rags because we cared for nobody. Rents would go down. Parties wouldn't be given any more. All the tradesmen of the town would be bankrupt. Wine, wax-lights, comestibles, rouge, crinoline-petticoats, diamonds, wigs, old china, park hacks and splendid high-stepping carriage-horses — all the delights of life, I say, would go to the deuce, if people did but act upon their silly principles, and avoid those whom they dislike and abuse. Whereas, by a little charity and mutual forbearance, things are made to go on pleasantly enough: we may abuse a man as much as we like, and call him the greatest rascal unhung, — but do we wish to hang him therefor? No; we shake hands when we meet. If his cook is good we forgive him, and go and dine with him; and we expect he will do the same by us. Thus trade flourishes — civilization advances; peace is kept; new dresses are wanted for new assemblies every week; and the last year's vintage of Lafitte will remunerate the honest proprietor who reared it. — Thackeray: *Vanity Fair*.

Equally, throughout the whole nature, may be traced the law that exercised faculties are ever tending to resume their original state. Not only after continued rest, do they regain their full power — not only do brief cessations partially reinvigorate them; but even while they are in action, the resulting exhaustion is ever being neutralized. The two processes of waste and repair go on together. Hence with faculties habitually exercised — as the senses of all persons, or the muscles of any one who is strong — it happens that, during moderate activity,

the repair is so nearly equal to the waste, that the diminution of power is scarcely appreciable; and it is only when the activity has been long continued, or has been very violent, that the repair becomes so far in arrear of the waste as to produce a perceptible prostration. In all cases, however, when, by the action of a faculty, waste has been incurred, *some* lapse of time must take place before full efficiency can be reacquired; and this time must be long in proportion as the waste has been great. — Spencer: *Philosophy of Style*.

APPENDIX B.

A selected list of typical paragraphs of many kinds and from many sources, to be used by the student for the various exercises prescribed in the text.

In the long lists of reformers and philanthropists, like a planet among lesser stars, stands out the name of John Howard, who attacked with indefatigable ardor and industry the hideous abuses existent in the prisons. Each jail in the country was a festering social sore, a den in which decency, cleanliness, or discipline was unknown and in which every abomination was practiced. He visited them all, collected evidence of the extortion, cruelty, favoritism, and vice which marked their management, and startled the public conscience by the terrors of his story. He did not see the results of the labors which cost him his life, but his fame will always be associated with the great work of social reformation in England, which began more than a hundred years ago and can never cease until civilization itself is ended.

Free government is self-government — a government of the people by the people. The best government of this sort is that which the people think best. An imposed government, a government like that of the English in India, may very possibly be better; it may represent the views of a higher race than the governed race; but it is not therefore a free government. A free government is that which the people subject to it voluntarily choose. In a casual collection of loose people the only possible free government is a democratic government. Where no one knows or cares for or respects any one else, all must rank equal; no one's opinion can be more potent than that of another. But, as has been explained, a deferential nation has a structure of its own. Certain persons are by common consent agreed to be wiser

than others, and their opinion is, by consent, to rank for much more than its numerical value. We may in these happy nations weigh votes as well as count them, though in less favored countries we can count only. But in free nations, the votes so weighed or so counted must decide. A perfect free government is one which decides perfectly according to those votes; an imperfect, one which so decides imperfectly; a bad, one which does not so decide at all. Public opinion is the test of this polity; the best opinion which, with its existing habits of deference, the nation will accept: if the free government goes by that opinion, it is a good government of its species; if it contravenes that opinion, it is a bad one. — Bagehot: *The English Constitution*, p. 221.

There is in an English collection a portrait of Jean Jacques, which was painted during his residence in this country by a provincial artist, and which, singular and displeasing as it is, yet lights up for us many a word and passage in Rousseau's life here and elsewhere, which the ordinary engravings, and the trim self-complacency of the statue on the little island at Geneva, would leave very incomprehensible. It is almost as appalling in its realism as some of the dark pits that open before the reader of the *Confessions*. Hard struggles with objective difficulty and external obstacle wear deep furrows in the brow, and throw into the glance a solicitude, half penetrating and defiant, half dejected. When a man's hindrances have sprung up from within, and the ill-fought battle of his days has been with his own passions and morbid broodings and unchastened dreams, the eye and the facial lines that stamp character tell the story of that profound moral defeat, which is unlighted by the memories of resolute combat with evil and weakness, and leaves only external desolation and the misery that is formless. Our English artist has produced a vision from that prose *Inferno* which is made so populous in the modern epoch by impotence of will, and those who have seen the picture, may easily understand how largely the character of the original, at the time when it was painted, must have been pregnant with harassing confusion and distress. — Morley: *Rousseau*, Vol. II. p. 282.

The Americans of 1787 thought they were copying the English Constitution, but they were contriving a contrast to it. Just as the American is the type of *composite* governments, in which the supreme power is divided between many bodies and functionaries, so the English is the type of *simple* constitutions, in which the ultimate power upon all questions is in the hands of the same persons. — Bagehot: *The English Constitution*, p. 295.

The history of this, as of all nations (or so much of it as there is occasion for any of us to know), is the history of the battles which it has fought and won with evil; not with political evil merely, or spiritual evil; but with all manifestations whatsoever of the devil's power. We learn in it to sympathize with what is great and good; we learn to hate what is base. In the anomalies of fortune we feel the mystery of our mortal existence; and in the companionship of the illustrious natures who have shaped the fortunes of the world, we escape from the littleness which clings to the round of common life, and our minds are tuned in a higher and nobler key. — Froude.

In the centre of the court, under the blue Italian sky, and with the hundred windows of the vast palace gazing down upon it, from four sides, appears a fountain. It brims over from one stone basin to another, or gushes from a Naiad's urn, or spirts its many little jets from the mouths of nameless monsters, which were merely grotesque and artificial when Bernini, or whoever was their unnatural father, first produced them; but now the patches of moss, the tufts of grass, the trailing maiden-hair, and all sorts of verdant weeds that thrive in the cracks and crevices of moist marble, tell us that Nature takes the fountain back into her great heart, and cherishes it as kindly as if it were a woodland spring. And, hark, the pleasant murmur, the gurgle, the plash! You might hear just those tinkling sounds from any tiny waterfall in the forest, though here they gain a delicious pathos from the stately echoes that reverberate their natural language. So the fountain is not altogether glad, after all its three centuries of play! — Hawthorne: *Marble Faun*, chap. v.

I know nothing in the world tenderer than the pity that a kind-hearted young girl has for a young man who feels lonely. It is true that these dear creatures are all compassion for every form of human woe, and anxious to alleviate all human misfortunes. They will go to Sunday-schools, through storms their brothers are afraid of, to teach the most unpleasant and intractable classes of little children the age of Methuselah and the dimensions of Og the king of Bashan's bedstead. They will stand behind a table at a fair all day until they are ready to drop, dressed in their prettiest clothes and their sweetest smiles, and lay hands upon you, — to make you buy what you do not want, at prices which you cannot afford; all this as cheerfully as if it were not martyrdom to them as well as to you. Such is their love for all good objects, such their eagerness to sympathize with all their suffering fellow-creatures! But there is nothing they pity as they pity a lonely young man. — Holmes: *The Poet at the Breakfast-Table*.

The use of the House of Lords—or, rather, of the Lords, in its dignified capacity—is very great. It does not attract so much reverence as the Queen, but it attracts very much. The office of an order of nobility is to impose on the common people—not necessarily to impose on them what is untrue, yet less what is hurtful; but still to impose on their quiescent imaginations what would not otherwise be there. The fancy of the mass of men is incredibly weak; it can see nothing without a visible symbol, and there is much that it can scarcely make out with a symbol. Nobility is the symbol of mind. It has the marks from which the mass of men always used to infer mind, and often still infer it. A common clever man who goes into a country place will get no reverence; but the “old squire” will get reverence. Even after he is insolvent, when every one knows that his ruin is but a question of time, he will get five times as much respect from the common peasantry as the newly-made rich man who sits beside him. The common peasantry will listen to his nonsense more submissively than to the new man’s sense. An old lord will get infinite respect. His very existence is so far useful that it awakens the sensation of obedience to a sort of mind in the coarse, dull, contracted multitude, who could neither appreciate or perceive any other.—Bagehot: *The English Constitution*, p. 157.

All education is, in a sense, education of will. Of course, for scientific exactness, we distinguish will from other activities of mind, and we may for convenience here assume the ordinary psychological division into intelligence, emotion and will; but it is an elementary commonplace of psychology, that though these activities are distinguishable in thought, they are not to be treated as if they were usually separated in mental life. Will is therefore not to be conceived as an activity in itself, capable of being isolated from intelligence and emotion. In such isolation it is unreal abstraction, it is merely the abstract concept which physical science finds useful for its purposes under the name of force. As a concrete reality, will is active intelligence stimulated by emotion: or, as it may equally well be described, it is active emotion directed by intelligence.—J. C. Murray: *Educational Review*, June, 1891.

It is so easy to feel pride and satisfaction in one’s own things, so hard to make sure that one is right in feeling it! We have a great empire. But so had Nebuchadnezzar. We extol the “unrivalled happiness” of our national civilisation. But then comes a candid friend, and remarks that our upper class is materialised, our middle class vulgarised, and our lower class brutalised. We are proud of our

painting, our music. But we find that in the judgment of other people our painting is questionable, and our music non-existent. We are proud of our men of science. And here it turns out that the world is with us; we find that in the judgment of other people, too, Newton among the dead, and Mr. Darwin among the living, hold as high a place as they hold in our national opinion. — Matthew Arnold: *Preface to Wordsworth's Poems*.

This was the physiognomy of the drawing-room into which Lydgate was shown; and there were three ladies to receive him, who were also old-fashioned, and of a faded but genuine respectability: Mrs. Farebrother, the Vicar's white-haired mother, befrilled and kerchiefed with dainty cleanliness, upright, quick-eyed, and still under seventy; Miss Noble, her sister, a tiny old lady of meeker aspect, with frills and kerchief decidedly more worn and mended; and Miss Winifred Farebrother, the Vicar's elder sister, well-looking like himself, but nipped and subdued as single women are apt to be who spend their lives in uninterrupted subjection to their elders. Lydgate had not expected to see so quaint a group: knowing simply that Mr. Farebrother was a bachelor, he had thought of being ushered into a snugger where the chief furniture would probably be books and collections of natural objects. The Vicar himself seemed to wear rather a changed aspect, as most men do when acquaintances made elsewhere see them for the first time in their own homes. — George Eliot: *Middlemarch*.

Next to the knowledge of the fact and its law is method, which constitutes the genius and efficiency of all remarkable men. A crowd of men go up to Faneuil Hall; they are all pretty well acquainted with the object of the meeting; they have all read the facts in the same newspapers. The orator possesses no information which his hearers have not; yet he teaches them to see the thing with his eyes. By the new placing, the circumstances acquire new solidity and worth. Every fact gains consequence by his naming it, and trifles become important. His expressions fix themselves in men's memories, and fly from mouth to mouth. His mind has some new principle of order. Where he looks all things fly into their places. What will he say next? Let this man speak, and this man only. — Emerson: *Eloquence*.

Finally, Gentlemen, I have one advice to give you, which is practically of very great importance, though a very humble one. In the midst of our zeal and ardor,—for such, I foresee, will rise high enough, in spite of all the counsels to moderate it, I can give you,—remember the care of health. I have no doubt you have among you

young souls ardently bent to consider life cheap, for the purpose of getting forward in what they are aiming at of high ; but you are to consider throughout, much more than is done at present, and what it would have been a very great thing for me if I had been able to consider, that health is a thing to be attended to continually ; that you are to regard that as the very highest of all temporal things for you. There is no kind of achievement you could make in the world that is equal to perfect health. What to it are nuggets and millions ? The French financier said, " Why, is there no sleep to be sold ! " Sleep was not in the market at any quotation. — Carlyle.

The Cæsars have perished, and their palaces are in ruins. The empire of Charlemagne has risen, like one of those gorgeous clouds we often admire, brilliant with the radiance of the setting sun ; and, like that cloud, it has vanished forever. Charles V. has marshaled the armies of Europe around his throne, and has almost rivalled the Cæsars in the majesty of his sway ; and, like a dream, the vision of his universal empire has fled. — J. S. C. Abbott : *History of Christianity*, p. 14.

No body can be heathful without exercise, neither natural body nor politic ; and certainly to a kingdom or estate, a just and honourable war is the true exercise. A civil war, indeed, is like the heat of a fever : but a foreign war is like the heat of exercise, and serveth to keep the body in health ; for in a slothful peace both courages will effeminate, and manners corrupt. But howsoever it be for happiness, without all question for greatness it maketh to be still for the most part in arms : and the strength of a veteran army (though it be a chargeable business), always on foot, is that which commonly giveth the law, or, at least, the reputation, amongst all neighbour states ; as may well be seen in Spain ; which hath had, in one part or other, a veteran army almost continually, now by the space of six-score years. — Bacon : *Civil and Moral Essays*, p. 207.

Home affections are the first and the last of human attachments ; they begin with the first opening of the soul, and they abide when all other feelings have faded away. Families are the unity of which society is composed, as tissue is made of cells, and matter of molecules. The attractions of parent and child, man and wife, brother and sister, are fundamental and primary. They are the deep roots from which social life is developed. According as the family is, so is the State. — J. F. Clarke : *Self-Culture ; The Affections and Social Powers*, p. 225.

It has been frequently remarked, that the period of the highest

literary glory of civilized nations is generally found to follow close on some remarkable or portentous achievements in commerce or in war. Among the ancient Greeks, the combination of great literary names in the age of Pericles follows the defeat of the Persians. The Roman age of Augustus, when that mighty nation was resting from her conquests, produced the same galaxy of genius. In the same way, the famous literary age of Louis XIV was certainly prepared, if not produced, by the religious wars of the Reformation, and after the national enthusiasm had been excited by the success of the French arms in Germany and Flanders. In our own case a gigantic revolution had been accomplished. The intellect of England had been engaged in a violent struggle for religious liberty, and the nation now started on its race of poetical immortality. — Graham.

It must never be forgotten, in discussing the past and present of Oxford or Cambridge, that the university and most of its colleges were originally ecclesiastical institutions, dating from the time when there was complete communion and accord between the Church of England and the Papacy. The colleges were originally, like the old hospitals, eleemosynary establishments, and like the monasteries, under a common rule of life and intended primarily for religious purposes. From the original statutes of the colleges, moreover, it is abundantly clear that they were in many cases founded "*ad studendum*," *i.e.*, with the idea that the inmates should devote themselves to study, not to teaching. Their founders desired their inmates to acquire more learning themselves, but did not require them to impart more learning to others. After the Reformation, the compromise between Catholicism and Protestantism, which is the basis of the Book of Common Prayer and the Church of England, was fully reflected in the university and its colleges. The old statutes were retained and professedly respected, but practices which those statutes enjoined were disregarded. The universities remained, indeed, the nursery of the clergy and the headquarters of ecclesiastical learning, but as the Anglican Church now professes to be both Catholic and Protestant, and is really neither, but only Anglican, so the universities then professed to be national and religious, but were neither, and only academic. In 1850 their position had become incompatible with the England of Free Trade; and the Royal Commission appointed that year as the Oxford University Commission, while a similar Commission was appointed for Cambridge, was the recognition of the fact. — *Contemporary Review*, November, 1892, p. 694.

A man cannot speak but he judges himself. With his will, or

against his will, he draws his portrait to the eye of his companions by every word. Every opinion reacts on him who utters it. It is a thread-ball thrown at a mark, but the other end remains in the thrower's bag. Or, rather, it is a harpoon hurled at the whale, unwinding, as it flies, a coil of cord in the boat; and if the harpoon is not good or not well thrown, it will go nigh to cut the steersman in twain, or to sink the boat. — Emerson: *Compensation*, p. 273.

Covetousness is not natural to man — generosity is; but covetousness must be excited by a special cause, as a given disease by a given miasma; and the essential nature of a material for the excitement of covetousness is, that it shall be a beautiful thing which can be retained without a use. The moment we can use our possessions to any good purpose ourselves, the instinct of communicating that use to others rises side by side with our power. If you can read a book rightly, you will want others to hear it; if you can enjoy a picture rightly, you will want others to see it: learn how to manage a horse, a plough, or a ship, and you will desire to make your subordinates good horsemen, ploughmen, or sailors: you will never be able to see the fine instrument you are master of, abused; but once fix your desire on anything useless, and all the purest pride and folly in your heart will mix with the desire, and make you at last wholly inhuman, a mere ugly lump of stomach and suckers, like a cuttle-fish. — Ruskin: *Ethics of the Dust, Valley of Diamonds*, p. 18.

The evidences of the Christian religion may be sufficient and yet not so strong as inevitably to produce conviction. Our conduct in the pursuit and reception of truth may be intended by our Creator to be an important part of the probation to which we are subjected; and therefore the evidence of revelation is not so great as to be irresistible, but is of such a kind that the sincere and diligent inquirer will be in no danger of fatal mistake; while men of pride and prejudice, who prefer darkness to light, will be almost sure to err. — Alexander: *Evidences of Christianity*, p. 91.

We are now ready to compare the imagination with the faculty of the mind that is most distinctly opposed to it. This antithetical faculty is the understanding. The understanding represents the mind in its analytical activity, as the imagination represents it in its constructive activity. Practically, analysis is for the most part connected to a greater or less degree with synthesis. We can, however, abstract it from all connection of the sort, and consider it purely in itself. The understanding, then, gives us the details of prose; the imagination gives us the fulness and unity of poetry. The understanding thus

claims to give us the actual ; the imagination gives us the ideal. The understanding, tearing the world apart, analyzing it into its ultimate particles, gives us the poor fragments that remain as its equivalent ; the imagination rests content with nothing less than the rounded beauty of the whole. — C. C. Everett : *Poetry, Comedy, and Duty*, p. 25.

In the second year of the reign of Valentinian and Valens, on the morning of the twenty-first day of July, the greatest part of the Roman world was shaken by a violent and destructive earthquake. The impression was communicated to the waters ; the shores of the Mediterranean were left dry, by the sudden retreat of the sea ; great quantities of fish were caught by the hand ; large vessels were stranded on the mud ; and a curious spectator amused his eye, or rather his fancy, by contemplating the various appearance of valleys and mountains, which had never, since the formation of the globe, been exposed to the sun. But the tide soon returned, with the weight of an immense and irresistible deluge, which was severely felt on the coasts of Sicily, of Dalmatia, of Greece, and of Egypt : large boats were transported, and lodged on the roofs of houses, or at the distance of two miles from the shore ; the people, with their habitations, were swept away by the waters ; and the city of Alexandria annually commemorated the fatal day, on which fifty thousand persons had lost their lives in the inundation. This calamity, the report of which was magnified from one province to another, astonished and terrified the subjects of Rome ; and their affrighted imagination enlarged the real extent of a momentary evil. They recollected the preceding earthquakes, which had subverted the cities of Palestine and Bithynia : they considered these alarming strokes as the prelude only of still more dreadful calamities, and their fearful vanity was disposed to confound the symptoms of a declining empire, and a sinking world. — Gibbon : *History of the Decline and Fall of the Roman Empire*, Vol. III. pp. 1-2.

There is one mind common to all individual men. Every man is an inlet to the same and to all of the same. He that is once admitted to the right of reason is made a freeman of the whole estate. What Plato has thought, he may think ; what a saint has felt, he may feel ; what at any time has befallen any man, he can understand. Who hath access to this universal mind is a party to all that is or can be done, for this is the only and sovereign agent. — Emerson : *Essay on History*.

Oliver Goldsmith was born on the 10th of November, 1728, at the hamlet of Pallas, or Pallasmore, county of Longford, in Ireland. He

sprang from a respectable, but by no means a thrifty stock. Some families seem to inherit kindness and incompetency, and to hand down virtue and poverty from generation to generation. Such was the case with the Goldsmiths. "They were always," according to their own accounts, "a strange family ; they rarely acted like other people ; their hearts were in the right place, but their heads seemed to be doing anything but what they ought." — "They were remarkable," says another statement, "for their worth, but of no cleverness in the ways of the world." Oliver Goldsmith will be found faithfully to inherit the virtues and weaknesses of his race. — Irving: *Oliver Goldsmith*.

Nature and religion are in the bonds of friendship ; excellency and usefulness are its great endearments ; society and neighborhood, that is, the possibilities and the circumstances of converse, are the determinations and actualities of it. Now, when men either are unnatural or irreligious, they will not be friends : when they are neither excellent nor useful, they are not worthy to be friends ; when they are strangers or unknown, they cannot be friends actually and practically ; but yet, as any man hath anything of the good, contrary to those evils, so he can have and must have his share of friendship. — J. Taylor: *The Measures and Offices of Friendship*.

They thanked him, and, entering, were pleased with the neatness and regularity of the place. The hermit set flesh and wine before them, though he fed only upon fruits and water. His discourse was cheerful without levity, and pious without enthusiasm. He soon gained the esteem of his guests, and the princess repented of her hasty censure. — Johnson: *Rasselas*, chap. xxi.

Let every one be himself, and not try to be some one else. God, who looked on the world he had made, and said it was all good, made each of us to be just what our own gifts and faculties fit us to be. Be that and do that and so be contented. Reverence also each other's gifts, do not quarrel with me because I am not you, and I will do the same. God made your brother as well as yourself. He made you perhaps to be bright ; he made him slow ; he made you practical ; he made him speculative ; he made one strong and another weak, one tough and another tender ; but the same good God made us all. Let us not torment each other because we are not all alike, but believe that God knew best what he was doing in making us so different. So will the best harmony come out of seeming discords, the best affection out of difference, the best life out of struggle, and the best work will be done when each does his own work, and lets every

one else do and be what God made him for. — J. F. Clarke: *Self-Culture; Every Man His Proper Gift*, pp. 428-429.

There are two ways of considering life. One is the way of sentiment; the other is the way of faith. The sentimental way is trite enough. Saint, sage, sophist, moralist and preacher have repeated, in every possible image, till there is nothing new to say, that life is a bubble, a dream, a delusion, a phantasm. The other is the way of faith: the ancient saints felt as keenly as any moralist could feel the brokenness of its promises; they confessed that they were strangers and pilgrims here; they said that here they had no continuing city; but they did not mournfully moralize on this; they said it cheerfully and rejoiced that it was so. They felt that all was right; they knew that the promise itself had a deeper meaning; they looked undauntedly for "a city which hath foundations. . . ." — Robertson: *Illusion and Delusion*.

Wordsworth has been in his grave for some thirty years, and certainly his lovers and admirers cannot flatter themselves that this great and steady light of glory as yet shines over him. He is not fully recognised at home; he is not recognised at all abroad. Yet I firmly believe that the poetical performance of Wordsworth is, after that of Shakespeare and Milton, of which all the world now recognises the worth, undoubtedly the most considerable in our language from the Elizabethan age to the present time. Chaucer is anterior; and on other grounds, too, he cannot well be brought into the comparison. But taking the roll of our chief poetical names, besides Shakespeare and Milton, from the age of Elizabeth downwards, and going through it, — Spenser, Dryden, Pope, Gray, Goldsmith, Cowper, Burns, Coleridge, Scott, Campbell, Moore, Byron, Shelley, Keats (I mention those only who are dead), — I think it certain that Wordsworth's name deserves to stand, and will finally stand, above them all. Several of the poets named have gifts and excellences which Wordsworth has not. But taking the performance of each as a whole, I say that Wordsworth seems to me to have left a body of poetical work superior in power, in interest, in the qualities which give enduring freshness, to that which any of the others has left. — Matthew Arnold: *Preface to Wordsworth's Poems*.

The business of the present novel, however, lies neither with priest or pagan, but with Mr. Clive Newcome, and his affairs and his companions at this period of his life. Nor, if the gracious reader expects to hear of cardinals in scarlet, and noble Roman princes and princesses, will he find such in this history. The only noble Roman into whose

mansion our friend got admission was the Prince Polonia, whose footmen wear the liveries of the English Royal family, who gives gentlemen and even painters cash upon good letters of credit; and once or twice in a season, opens his transtiberine palace and treats his customers to a ball. Our friend Clive used jocularly to say, he believed there were no Romans. There were priests in pretentious hats; there were friars with shaven crowns; there were the sham peasantry, who dressed themselves out in masquerade costumes, with bag-pipe and goat-skin, with crossed leggings and scarlet petticoats, who let themselves out to artists at so many pauls per sitting; but he never passed a Roman's door except to buy a cigar or to purchase a handkerchief. Thither, as elsewhere, we carry our insular habits with us. We have a little England at Paris, a little England at Munich, Dresden, everywhere. Our friend is an Englishman and did at Rome as the English do. — Thackeray: *The Newcomes*.

The idea that poetry is uttered emotion, though now somewhat in abeyance, is on the whole modern. It was distinctive with the romantic school, until the successors of Scott and Byron allied a new and refined tenderness to beauty. The first rush had been that of splendid barbarians. It is so true that strong natures recognize the force of passion, that even Wordsworth, conscious of great moods, was led to confess that "poetry is the spontaneous outflow of powerful feelings," and saved himself by adding that it takes "its origin from emotion recollected in tranquillity." Poets do retain the impressions of rare moments, and express them at their own time. But "the passion of Wordsworth," under which title I have read an ingenious plea for it by Dr. Coan, was at its best very serene, and not of a kind to hasten dangerously his heart-beats. Like Goethe, he regarded human nature from without; furthermore, he studied by choice a single class of people, whose sensibilities were not so acute, say what you will, as those of persons wonted to varied and dramatic experiences. The highest passion of his song was inspired by inanimate nature; it was a tide of exultation and worship, the yearning of a strong spirit to be at one with the elements. Add to this his occasional notes of feeling: the pathos of love in his thought of Lucy —

But she is in her grave, and, oh,
The difference to me!

the pathos of broken comradeship in the quatrain —

Like clouds that rake the mountain-summits,
Or waves that own no curbing hand,
How fast has brother followed brother
From sunshine to the sunless land!

include also his religious and patriotic moods, and we have Wordsworth's none too frequent episodes of intense expression. — Stedman: "The Nature and Elements of Poetry," *Century Magazine*, October, 1892, p. 860.

The jackets were thrown on shore and gathered up by the boatman in attendance. The crew poised their oars, No. 2 pushing out her head, and the captain doing the same for the stern. Miller took the starting-rope in his hand. — Hughes: *Tom Brown at Oxford*.

The Chinese fought very bravely in a great many instances; and they showed still more often a Spartan-like resolve not to survive defeat. When one of the Chinese cities was taken by Sir Hugh Gough, the Tartar general went into his house as soon as he saw that all was lost, made his servants set fire to the building, and calmly sat in his chair until he was burned to death. One of the English officers writes of the same attack, that it was impossible to compute the loss of the Chinese, 'for when they found they could stand no longer against us, they cut the throats of their wives and children, or drove them into wells or ponds, and then destroyed themselves. In many houses there were from eight to twelve dead bodies, and I myself saw a dozen women and children drowning themselves in a small pond, the day after the fight.' — Justin McCarthy: *A History of Our Own Times*, Vol. I. p. 143.

Most of Mr. Kipling's characters possess the intense reality I have spoken of in connection with Mulvany. We feel that they must exist, though we are unfamiliar with the type. They are not in the least like ordinary story-people who are introduced to us bit by bit with their brains dissected and the pieces carefully labelled for identification. They are presented to us as people are introduced in real life. From their friends we learn something of their characters, we perceive what they do and say, and that is all. We can puzzle our brains to divine their thoughts and motives just as we can in the case of people we meet every day; but Mr. Kipling rarely tells us what we should think; very rarely tries to analyze the thoughts and motives of his people just to save the reader trouble. — *Harvard Monthly*.

Perhaps there never was a more moral man than Mr. Pecksniff, especially in his conversation and correspondence. It was once said of him by a homely admirer, that he had a Fortunatus' purse of good sentiments in his inside. In this particular he was like the girl in the fairy tale, except that if they were not actual diamonds which fell from his lips, they were the very brightest paste that shone prodigiously. He was a most exemplary man; fuller of virtuous precept

than a copy book. Some people likened him to a direction-post, which is always telling the way to a place, and never goes there, but these were his enemies, the shadows cast by his brightness; that was all. His very throat was moral. You saw a good deal of it. You looked over a very low fence of white cravat (whereof no man had ever beheld the tie, for he fastened it behind), and there it lay, a valley between two jutting heights of collar, serene and whiskerless before you. It seemed to say, on the part of Mr. Pecksniff, 'There is no deception, ladies and gentlemen, all is peace, a holy calm pervades me.' So did his hair, just grizzled with an iron-gray, which was all brushed off his forehead, and stood bolt upright, or slightly drooped in kindred action with his heavy eyelids. So did his person, which was sleek though free from corpulency. So did his manner, which was soft and oily. In a word, even his plain black suit, and state of widower, and dangling double eye-glass, all tended to the same purpose, and cried aloud, 'Behold the moral Pecksniff!' — Dickens.

Language, then, is the spoken means whereby thought is communicated, and it is only that. Language is not thought, nor is thought language; nor is there a mysterious and indissoluble connection between the two, as there is between soul and body, so that the one cannot exist and manifest itself without the other. There can hardly be a greater and more pernicious error, in linguistics or in metaphysics, than the doctrine that language and thought are identical. It is, unfortunately, an error often committed, both by linguists and by metaphysicians. "Man speaks because he thinks" is the *dictum* out of which more than one scholar has proceeded to develop his system of linguistic philosophy. The assertion, indeed, is not only true, but a truism; no one can presume to claim that man would speak if he did not think: but no fair logical process can derive any momentous conclusions from so loose a premise. So man would not wear clothes if he had not a body; he would not build spinning mules and jennies if cotton did not grow on bushes, or wool on sheep's backs: yet the body is more than raiment, nor do cotton bushes and sheep necessitate wheels and water power. The body would be neither comfortable nor comely, if not clad; cotton and wool would be of little use, but for machinery making quick and cheap their conversion into cloth; and, in a truly analogous way, thought would be awkward, feeble, and indistinct, without the dress, the apparatus, which is afforded it in language. Our denial of the identity of thought with its expression does not compel us to abate one jot or tittle of the exceeding value of speech to thought; it only puts that

value upon its proper basis. — Whitney: *Language and the Study of Language*, p. 405.

It would be untrue to say of Jenny Lind that her artistic career did not fully justify her fame, for that career was quite Napoleonic in its splendid and unbroken success; her conquest of Europe was no less rapid and complete than that of the great world-shaker himself. Yet no one can read the recently published volume of her memoirs without feeling that in her too was present that reserve force of which Emerson speaks. She was not merely one of the greatest operatic artists of her age, but an absolutely unique character and personality — a personality which found its highest expression, it is true, in her art, but which was always perceived, even by those who most appreciated her art, to be something quite independent of it, and impressed profoundly even those to whom music had nothing to say. — McNeill: "Jenny Lind," *Century*, December, 1892.

Finally, Gentlemen, there was in the breast of Washington one sentiment so deeply felt, so constantly uppermost, that no proper occasion escaped without its utterance. From the letter which he signed in behalf of the Convention when the Constitution was sent out to the people, to the moment when he put his hand to that last paper in which he addressed his countrymen, the Union, — the Union was the great object of his thoughts. In that first letter he tells them that, to him and his brethren of the Convention, union appears to be the greatest interest of every true American; and in that last paper he conjures them to regard their unity of government which constitutes them one people as the very palladium of their prosperity and safety, and the security of liberty itself. He regarded the union of these States less as one of our blessings, than as the great treasure-house which contained them all. Here, in his judgment, was the great magazine of all our means of prosperity; here, as he thought, and as every true American still thinks, are deposited all our animating prospects, all our solid hopes for future greatness. He has taught us to maintain this union not by seeking to enlarge the powers of the government, on the one hand, nor by surrendering them, on the other; but by an administration of them at once firm and moderate, pursuing objects truly national, and carried on in a spirit of justice and equity. — Daniel Webster: *Character of Washington*.

Truth of presentation has an inexplicable charm for us, and throws a halo around even ignoble objects. A policeman idly standing at the corner of the street, or a sow lazily sleeping against the sun, are not in nature objects to incite a thrill of delight, but a painter may, by

the cunning of his art, represent them so as to delight every spectator. The same objects represented by an inferior painter will move only a languid interest ; by a still more inferior painter, they may be represented so as to please none but the most uncultivated eye. Each spectator is charmed in proportion to his recognition of a triumph over difficulty, which is measured by the degree of verisimilitude. The degrees are many. In the lowest the pictured object is so remote from the reality that we simply recognize what the artist meant to represent. In like manner we recognize in poor novels and dramas what the authors mean to be characters rather than what our experience of life suggests as characteristic. — Lewes : *Principles of Success in Literature*, p. 123.

Is there, then, no remedy ? Are the decay of individual energy, the weakening of the influence of superior minds over the multitude, the growth of charlatanerie, and the diminished efficacy of public opinion as a restraining power, — are these the price we necessarily pay for the benefits of civilization ? and can they only be avoided by checking the diffusion of knowledge, discouraging the spirit of combination, prohibiting the improvements in the arts of life, and repressing the further increase of wealth and of production ? Assuredly not. Those advantages which civilization cannot give — which in its uncorrected influence it has even a tendency to destroy — may yet co-exist with civilization ; and it is only when joined to civilization that they can produce their fairest fruits. All that we are in danger of losing we may preserve, all that we have lost we may regain, and bring to a perfection hitherto unknown ; but not by slumbering, and leaving things to themselves, no more than by ridiculously trying our strength against their irresistible tendencies : only by establishing counter-tendencies, which may combine with those tendencies, and modify them. — Mill : *Dissertations and Discussions*.

There is a deeper fact in the soul than compensation, to wit, its own nature. The soul is not a compensation, but a life. The soul *is*. Under all this running sea of circumstance, whose waters ebb and flow with perfect balance, lies the aboriginal abyss of real Being. Essence, or God, is not a relation or a part, but the whole. Being is the vast affirmative, excluding negation, self-balanced, and swallowing up all relations, parts and times within itself. Nature, truth, virtue, are the influx from thence. Vice is the absence or departure of the same. Nothing, Falsehood, may indeed stand as the great Night or shade on which as a back ground the living universe paints itself forth, but no fact is begotten by it ; it cannot work, for it is not. It cannot work

any good; it cannot work any harm. It is harm inasmuch as it is worse not to be than to be. — Emerson: *Essay on Compensation; Essays*, p. 116.

To the student of political history, and to the English student above all others, the conversion of the Roman Republic into a military empire commands a peculiar interest. Notwithstanding many differences, the English and the Romans essentially resemble one another. The early Romans possessed the faculty of self-government beyond any people of whom we have historical knowledge, with the one exception of ourselves. In virtue of their temporal freedom, they became the most powerful nation in the known world; and their liberties perished only when Rome became the mistress of the conquered races to whom she was unable or unwilling to extend her privileges. If England was similarly supreme, if all rival powers were eclipsed by her or laid under her feet the Imperial tendencies, which are as strongly marked in us as our love of liberty, might lead us over the same course to the same end. — Froude: *Cæsar; A Sketch*.

Thackeray was a master in every sense, having, as it were, in himself a double quantity of being. Robust humor and lofty sentiment alternated so strangely in him, that sometimes he seemed like the natural son of Rabelais, and at others he rose up a very twin brother of the Stratford Seer. There was nothing in him amorphous and unconsidered. Whatever he chose to do was always perfectly done. There was a genuine Thackeray flavor in everything he was willing to say or to write. He detected with unflinching skill the good or the vile wherever it existed. He had an unerring eye, a firm understanding, and abounding truth. "Two of his great master powers," said the chairman at a dinner given to him many years ago in Edinburgh, "are satire and sympathy." George Brimley remarked, "That he could not have painted Vanity Fair as he has, unless Eden had been shining in his inner eye." He had, indeed, an awful insight, with a world of solemn tenderness and simplicity, in his composition. Those who heard the same voice that withered the memory of King George the Fourth repeat "The spacious firmament on high" have a recollection not easily to be blotted from the mind, and I have a kind of pity for all who were born so recently as not to have heard and understood Thackeray's Lectures. But they can read him, and I beg of them to try and appreciate the tenderer phase of his genius, as well as the sarcastic one. He teaches many lessons to young men, and here is one of them, which I quote "memoriter" from Barry Lyndon: "Do you not, as a boy, remember waking of bright summer mornings and find-

ing your mother looking over you? had not the gaze of her tender eyes stolen into your senses long before you woke, and cast over your slumbering spirit a sweet spell of peace, and love, and fresh-springing joy?" — J. T. Fields: *Yesterdays with Authors*.

When this had been done it would be impossible for our rulers to misunderstand the law: but, unless something more were done, it was by no means improbable that they might violate it. Unhappily the Church had long taught the nation that hereditary monarchy, alone among our institutions, was divine and unavoidable; that the right of the House of Commons to a share in the legislative power was a right merely human, but that the right of the king to the obedience of his people was from above; that the Great Charter was a statute which might be repealed by those who had made it, but that the rule which called the princes of the blood-royal to the throne in order of succession was of celestial origin, and that any act of Parliament inconsistent with that rule was nullity. — Macaulay: *History of England*.

The evening of life has many compensations. Youth has its pleasures and old age its recollections. The evening hours of life may even be the most beautiful, as the finest leaves of the flower are the last to disclose themselves. The fruit grows while the flower and leaves wither, as the mind ripens while the body appears to decay. Cornaro, at eighty-five, said: "The spirit increases in perfection as the body grows older." — Samuel Smiles: *Life and Labor*, p. 422.

There is no more interesting spectacle than to see the effects of wit upon different characters of men; than to observe it expanding caution, relaxing dignity, unfreezing coldness, teaching age and care and pain to smile, extorting reluctant gleams of pleasure from melancholy, and charming even the pangs of grief. It is pleasant to see how it penetrates through the coldness and awkwardness of society, gradually bringing men nearer together, and like the combined force of wine and oil, gives every man a glad heart and a shining countenance. Genuine and innocent wit like this is surely the flavor of the mind! Man could direct his ways by plain reason, and support his life by tasteless food; but God has given us wit and flavor and brightness and laughter and perfumes to enliven the days of man's pilgrimage, and to charm his pained steps over the burning marl. — Sidney Smith.

Of the various forms of government which have prevailed in the world, an hereditary monarchy seems to present the fairest scope for ridicule. Is it possible to relate without an indignant smile, that, on the father's decease, the property of a nation, like that of a drove of

oxen, descends to his infant son, as yet unknown to mankind and to himself; and that the bravest warriors and the wisest statesmen, relinquishing their natural right to empire, approach the royal cradle with bended knees and protestations of inviolable fidelity? Satire and declamation may paint these obvious topics in the most dazzling colors, but our more serious thoughts will respect a useful prejudice, that establishes a rule of succession, independent of the passions of mankind; and we shall cheerfully acquiesce in any expedient which deprives the multitude of the dangerous, and indeed the ideal power, of giving themselves a master. — Gibbon: *The Decline and Fall of the Roman Empire*, Vol. I. chap. vii. p. 196.

"Rich as we are in biography," said Carlyle, "a well-written life is almost as rare as a well-spent one." In the main, Hogarth's life was well spent, so any fair-minded critic must admit. That his life has now been well written by Mr. Austin Dobson no fair-minded critic would doubt for a moment. In its way, Mr. Dobson's life of Hogarth is as good as Mr. Dobson's life of Fielding, of Steele, of Goldsmith; perhaps it is even richer than any of these in color and easier in manner. It is not less a labor of love than the others, nor is it less finely buttressed by solid knowledge. — Matthews: "Two English Men of Letters," *Cosmopolitan*, April, 1892.

"You mistake the matter completely," rejoined Westervelt.

"What, then, is your own view of it?" I asked.

"Her mind was active, and various in its powers," said he. "Her heart had a manifold adaptation; her constitution an infinite buoyancy, which (had she possessed only a little patience to await the reflux of her troubles) would have borne her upward, triumphantly, for twenty years to come. Her beauty would not have waned — or scarcely so, and surely not beyond the reach of art to restore it — in all that time. She had life's summer all before her, a hundred varieties of brilliant success. What an actress Zenobia might have been! It was one of her least valuable capabilities. How forcibly she might have wrought upon the world, either directly in her own person, or by her influence upon some man, or a series of men, of controlling genius! Every prize that could be worth a woman's having — and many prizes which other women are too timid to desire — lay within Zenobia's reach."

"In all this," I observed, "there would be nothing to satisfy her heart."

"Her heart!" answered Westervelt, contemptuously. — Hawthorne: *Blithedale Romance*.

Wheresoever the search after truth begins, there life begins ; where-soever that search ceases, there life ceases. As long as a school of art holds any chain of natural facts, trying to discover more of them and express them better daily, it may play hither and thither as it likes on this side of the chain or on that ; it may design grotesques and conventionalisms, build up the simplest buildings, serve the most practical utilities, yet all it does will be gloriously designed and gloriously done ; but let it once quit hold of the chain of natural fact, cease to pursue that as a clew to its work ; let it purpose to itself any other end than preaching this living word, and think first of showing its own skill or its own fancy, and from that hour its fall is precipitate, — its destruction sure ; nothing that it does or designs will ever have life or loveliness in it more ; its hour has come and there is no work nor device nor knowledge nor wisdom in the grave whither it goeth. — Ruskin : *The Grounds of Art*, p. 87, in *Students' Series of Classics*.

I call it atheism by establishment, when any state, as such, shall not acknowledge the existence of God as a moral governor of the world ; when it shall abolish the Christian religion by a regular decree ; when it shall persecute with a cold, unrelenting, steady cruelty, by every mode of confiscation, imprisonment, exile, and death, all its ministers ; when it shall generally shut up or pull down churches ; when in the place of that religion of social benevolence, and of individual self-denial, in mockery of all religion, they institute impious, blasphemous, indecent, theatric rules, in honor of their vitiated, perverted reason, and erect altars to the personification of their own corrupted and bloody republic ; when schools and seminaries are founded at the public expense to poison mankind, from generation to generation, with the horrible maxims of this impiety ; when, wearied out with this incessant martyrdom and the cries of a people hungering and thirsting for religion, they permit it as a tolerated evil — I call this atheism by establishment. — Burke.

The third function of Parliament is what I may call — preserving a sort of technicality, even in familiar matters, for the sake of distinctness — the teaching function. A great and open council of considerable men cannot be placed in the middle of a society without altering that society. It ought to alter it for the better. It ought to teach the nation what it does not know. How far the House of Commons can so teach, and how far it does so teach, are matters for subsequent discussion. — Bagehot : *The English Constitution*, p. 201.

Buildings which are pictorially, if not architecturally, very valuable

can here and there be found in every quarter of New York. The Tombs is one of them. Jefferson Market is another. Grace Church is a third, when we stand so far off to the southward that it seems to finish Broadway once and for all. And still another, very different in character, is the Quaker Meeting-house on Stuyvesant Square, which, with its simple shape, big trees, and little plot of well-tended grass, looks as though it had been bodily transported from some small Pennsylvanian town. — "Picturesque New York," *Century*, December, 1892.

I have talked of the danger of wit. I do not mean by that to enter into commonplace declamation against faculties because they are dangerous; wit is dangerous, eloquence is dangerous, a talent for observation is dangerous, everything is dangerous that has efficacy and vigor for its characteristics; nothing is safe but mediocrity. The business is, in conducting the understanding well, to risk something; to aim at uniting things that are commonly incompatible. The meaning of an extraordinary man is, that he is *eight* men, not one man; that he has as much wit as if he had no sense, and as much sense as if he had no wit; that his conduct is as judicious as if he were the dullest of human beings, and his imagination as brilliant as if he were irretrievably ruined. But when wit is combined with sense and information; when it is softened by benevolence, and restrained by strong principles; when it is in the hands of a man who can use it and despise it, who can be witty and something much better than witty, who loves honor, justice, decency, good nature, morality, and religion, ten thousand times better than wit; wit is then a beautiful and delightful part of our nature. — Sidney Smith.

I expected, upon my entrance, to find nothing but lamentations and various sounds of misery; but it was different. The prisoners all seemed employed in one common design, that of forgetting thought in merriment or clamour. I was apprised of the usual perquisite required upon these occasions, and immediately complied with the demand, though the little money I had was very near being exhausted. This was immediately sent away for liquor and the whole prison was soon filled with riot, laughter and profaneness. — Goldsmith: *Vicar of Wakefield*, chap. xxv.

What, then, are the proper encouragements of genius? I answer, subsistence and respect; for these are rewards congenial to nature. Every animal has an aliment suited to its constitution. The heavy ox seeks nourishment from earth; the light chameleon has been supposed to exist on air. A sparer diet than even this satisfies the man of true genius, for he makes a luxurious banquet on empty

applause. It is this alone which has inspired all that ever was truly great and noble among us. It is, as Cicero finely calls it, the echo of virtue. Avarice is the passion of inferior natures; money the pay of the common herd. The author who draws his quill merely to take a purse no more deserves success than he who presents a pistol.

Homer calls words winged; and the epithet is peculiarly appropriate to his, which do indeed seem to fly, so rapid and light is their motion, and which have been flying ever since over the whole peopled earth, and still hover and brood over many an awakened soul. Latin marches, Italian struts, French hops, English walks, German rumbles along. The music of Klopstock's hexameter is not unlike the tune with which a broad-wheeled wagon tries to solace itself when crawling down a hill. But Greek flies, especially in Homer. — Hare.

But this is not enough to say. I think it certain, further, that if we take the chief poetical names of the Continent since the death of Molière, and, omitting Goethe, confront the remaining names with that of Wordsworth, the result is the same. Let us take Klopstock, Lessing, Schiller, Uhland, Rückert, and Heine for Germany; Filicaja, Alfieri, Manzoni, and Leopardi for Italy; Racine, Boileau, Voltaire, André Chenier, Béranger, Lamartine, Musset, M. Victor Hugo (he has been so long celebrated that although he still lives I may be permitted to name him) for France. Several of these, again, have evidently gifts and excellences to which Wordsworth can make no pretension. But in real poetical achievement it seems to me indubitable that to Wordsworth, here again, belongs the palm. It seems to me that Wordsworth has left behind him a body of poetical work which wears, and will wear, better on the whole than the performance of any one of these personages, so far more brilliant and celebrated, most of them, than the homely poet of Rydal. Wordsworth's performance in poetry is on the whole, in power, in interest, in the qualities which give enduring freshness, superior to theirs. — Matthew Arnold: *Preface to Wordsworth's Poems*.

The personality of Rousseau has most equivocal and repulsive sides. It has deservedly fared ill in the esteem of the saner and more rational of those who have judged him, and there is none in the history of famous men and our spiritual fathers that begat us, who make more constant demands on the patience or pity of those who study his life. Yet in no other instance is the common eagerness to condense all predication about a character into a single unqualified proposition so fatally inadequate. If it is indispensable that we should be forever describing, naming, classifying, at least it is well, in speaking of such

a nature as his, to enlarge our vocabulary beyond the pedantic formulas of unreal ethics, and to be as sure as we know how to make ourselves, that each of the sympathies and faculties which together compose our power of spiritual observation, is in a condition of free and patient energy. Any less open and liberal method, which limits our sentiments to absolute approval or disapproval, and fixes the standard either at the balance of common qualities which constitutes mediocrity, or at the balance of uncommon qualities which is divinity as in a Shakespeare, must leave in a cloud of blank incomprehensibleness those singular spirits who come from time to time to quicken the germs of strange thought and shake the quietness of the earth. — Morley: *Rousseau*, Vol. I. p. 5.

The number of graduates who go forth each year from our American colleges must be nearly five thousand, since the number of undergraduates is about twenty thousand. If we add those who are graduates of academies — those who have, as Mr. Poore generously puts it in his *Congressional Record*, “received an academical education” — the number will be greatly swelled. The majority of all these graduates will be called upon, at some time or other during their lives, to make a speech, as will also thousands of young Americans who have never seen the inside of college or academy. Perhaps a few hints on speech-making may not be unavailing, when addressed to this large class by a man much older — one who has made so many speeches that the process has almost ceased to have terror to him, whatever dismay it may sometimes cause to his hearers. Certainly there are a few suggestions to be made which are not to be found in the elocutionary manuals, and which would have saved the present writer much trouble and some anguish had any one thought of offering them to him when he left college. — T. W. Higginson: *Hints on Writing and Speechmaking*.

It is only the views of important men upon important subjects which are worth reporting, and such men are competent to express their views in their own way. The larger number of interviewers are not phonographers. They write out the conversation from memory, and with the purpose of filling a certain space. But the reports of interviews in general are merely records of the most trivial gossip or unimportant opinion. As a part of our morning's news, for instance, we are told at length in the newspaper that a foreign actress of doubtful eminence as an artist and character as a woman was interviewed at her hotel after arriving, and declares that she is too happy to find herself in dear America, which blessed land it has been the hope of

her life to see, and she is sure that she is going to like everything and everybody ; or Mr. Brown having been nominated to be light-house keeper, Mr. Jones and Mr. Robinson are promptly interviewed, and declare that it is a very good or a very bad nomination, according to their political views. — *Harper's Magazine*, 74 : 319.

Organization, discipline, and order characterize the new undertakings on the northern ranges. In a word, the cattle business of that section is now and has from the beginning been carried on upon strictly business principles. Under such proprietorships, and guided by such methods, a new class of cow-boys has been introduced and developed. Some have come from Texas, and have brought with them a knowledge of the arts of their calling, but the number from the other States and the Territories constitutes a large majority of the whole. Some are graduates of American colleges, and others of collegiate institutions in Europe. Many have resorted to the occupation of cow-boy temporarily and for the purpose of learning the range cattle business, with the view of eventually engaging in it on their own account, or in the interest of friends desirous of investing money in the enterprise. — *Harper's Magazine*, 73 : 883.

Very rough magic, as it now seems, he used in working his miracle, but there is no doubt about his working it. One opens his Christmas stories in this later day — *The Carol, The Chimes, The Haunted Man, The Cricket on the Hearth*, and all the rest — and with "a heart high-sorrowful and cloyed," asks himself for the preternatural virtue that they once had. The pathos appears false and strained ; the humor largely horse-play ; the characters theatrical ; the joviality pumped ; the psychology commonplace ; the sociology alone funny. It is a world of real clothes, earth, air, water, and the rest ; the people often speak the language of life, but their motives are as disproportioned and improbable, and their passions and purposes as overcharged, as those of the worst of Balzac's people. Yet all these monstrosities, as they now appear, seem to have once had symmetry and verity ; they moved the most cultivated intelligences of the time ; they touched true hearts ; they made everybody laugh and cry. — *Harper's Magazine*, 74 : 322.

At fourteen this typical New-Englander left the common schools of Salem with such learning and love of it as the common schools seemed to impart oftener in that day than in ours, and entered a counting-room of the old town. At eighteen he went to sea, and at twenty-four he was the master of a vessel. His career began in the troubled times following the American Revolution, and it led him with varying

fortune through the picturesque and dramatic perils of the next thirty years in nearly every sea that washes the globe. During the English wars with the French republic, the English wars with Napoleon, the English wars with ourselves, the Spanish wars with their revolted South American provinces, the French wars with everybody, he trafficked in every port open to honest gain. Sometimes he sailed under one flag, and sometimes under another; now he was an American citizen, and now a Danish subject; he now carried despatches for the French Directory, and now he protected himself with an English register. He turned every phase of the shifting politics and hostilities of the time to account; he was ready for any opportunity or any emergency; he was alert, prompt, prudent; but he kept through all a conscience unsullied by baseness or dishonesty. He kept something more — a faith in human nature unshaken by wrong, and a generosity which the epithet of knightly would cheapen. On one side he was a shrewd Yankee adventurer; on the other, he was as fine and high a spirit as ever dared danger in any cause. — *Harper's Magazine*, 74: 158.

The following paragraphs are drawn from a variety of sources, mostly from current magazines and newspapers. The wording and arrangement are in some instances less careful than in the preceding examples.

The patriotic citizen who applies himself to the study and practice of politics must have his worldly competence already assured, or he must starve, or be tempted to forget or disregard his patriotism — one of the essential elements of which is honesty — and pursue politics as a trade, from which personal and pecuniary gain is to be derived. In the first case, if the man with a competence becomes a politician, it is from the patriotic motive, pure and simple, of doing good to his fellow-men, without selfish ambition of his own; or he follows it from a desire to attain station and place of power; or his ultimate motive may be a blending of both of these. If he be the rare individual who pursues politics from the first-mentioned motive and aspires to nothing but to study and understand the institutions of his country and to make known his knowledge and the reason of it to his fellow-citizens, he is indeed a living beneficence; and the more of such politicians a country can possess, the better. They may not agree in respect to the ascertainment of their historical or practical facts; they may widely diverge in their conclusions in regard to the best policies to be pursued;

yet they are none the less the most valuable part of a political community. If places of authority and power are bestowed upon them by the selection of their fellow-citizens rather than by their own solicitations, such honors become decorations of greater value than the prizes of Grecian games or the boss ships of States.

The overwhelming tendency of modern life is toward the cities. It almost seems as if they would have to be walled about in order to keep in the country the proportion — four-fifths at least — which must remain there in order to provide food for all. Everything done "to alleviate the condition of the poor in great cities" works in the direction of bringing more into them; and no argument or persuasion, or more solid consideration of betterment, prevails to get them out after once immersed in the pleasurable excitement of gregarious existence; they would rather starve in a crowd than grow fat in quietude — especially if the "crowd" is sprinkled with aromatic "charity." Humanity, like other semifluids, moves in the line of least resistance and most propulsion. Idleness drifts toward where commiseration and almsgiving are most generous and unquestioning; love of drink toward where beer and liquor are most plentiful. The free soup kitchen is a profitable neighbor for the saloon. Labor is a blessing — in disguise; and a free gift is often a disguised curse.

We are not among those who believe that corruption of the ballot is sensibly increasing. Elections are increasing in expensiveness, and there is a legitimate way to use an immense amount of money. Nevertheless it is beyond all question that in both parties there is employed by responsible or irresponsible persons, with or without the knowledge of candidates to be benefited thereby, a very large amount of money for the purchase of venal voters. The Australian ballot laws in so many of our States tend to diminish this evil, and public sentiment also has its effect. But it is not stamped out, and the lower class of politicians are not anxious to have it stamped out. There is a tendency to have it increased, because where one party adopts methods of corruption the other party feels forced to do the same. It is often easier to fight fire with fire than to fight fire with water.

What will be the state of affairs, what the dawning hope, when this century shall have closed? The law of all things human is that of ebb and flow. History attests and observation shows that ideas constantly react one against another. In philosophy it is from the ashes of skepticism that spiritualism has always sprung; a tumult of ideas politi-

cal, social, religious, has always been followed by a period of consoling calm and of fruitful progress. So if the same mysterious influence is still in force, the generation to follow the present one will not feel the present discouragements, will scorn the indecisions and the vain agitations of this twilight period, and will push on with burning ardor to some new development or to some redevelopment. That of which we are assured is, that this great nineteenth century will leave its successor, besides the material and scientific results which will survive it, elements of force and of life holding large possibilities and capable of developing into grander attainments than any yet reached.

The crushing defeat of the Republican party amazes as much as it appals many Republicans. They could understand the reverse of eight years ago. It came from an objectionable candidate for the Presidency, and it was won only by carrying States which had been doubtful for some years previously. But this election takes in the whole northern portion of the country in its revolutionary features, and is as all-pervading a verdict against the Republicans as could well have been rendered. Their voters were unprepared for such a result, and many of them honestly fail to understand it. Yet we have never known a defeat the causes of which were plainer or more obviously apparent.

The relation of trades unions to civilization is much misunderstood, and this misunderstanding has resulted in hostility to the unions. Unions discipline, train and educate the working classes beyond all other agencies. They turn them from inchoate mobs into drilled bodies. They are far better than armies because they discuss important questions, spread information among those who most need it, set minds to thinking that otherwise would never stir, protect the ignorant, the weak, and the oppressed, and tend to abolish poverty by their constant push for higher wages. To join a trades union always signifies in the workman a willingness to submit to discipline and restraint, to hear questions discussed, to consider rights and wrongs. The better workmen are more generally unionists than the inferior.

If a servant girl applies for employment in a family we demand, first of all, a recommendation from her former mistress. If a clerk is searching for work he carries with him, as the *sine qua non* of success, certain letters which vouch for his honesty and ability. If a skilled workman becomes discontented and throws up his job he has a right to ask of his employer an indorsement, and armed with that

he feels secure. Why should we not require of every immigrant also his letter of recommendation? Why should we allow the whole riff-raff of creation to come here, either to become a burden on our charitable institutions, or to lower the wages of our own laborers by a cutthroat competition? We have already had too much of that sort of thing. If a foreigner has notified the nearest United States consul of his intention to emigrate, and the consul, after due examination, has pronounced him a proper person, let him come, by all means. We have room enough for such persons. But for immigrants who have neither capital nor skill, who never earned a living in their own country and will never earn one here, we have no room whatever. Popular opinion throughout the country is running in this direction and Congress will do well to take heed.

The substitution of shells for solid shot marks an important epoch in naval artillery. The probable effect of a shot could be predetermined and provided for; that of a shell was unknown. In order to produce serious injury with a shot, it was necessary to perforate the side of an enemy. This was not indispensable with a shell; with the latter, perforation might be dispensed with, as penetration to such a depth as would give efficacy to the explosion might prove more destructive to the hull than would absolute perforation. With the shot, damage was done to life and material in detail; with the shell, if successfully applied, destruction was threatened to the entire fabric, with all it contained. Naval artillery entered a new phase; the rough appliances of the past would no longer answer all demands. The founder could not alone equip the battery; the laboratory was called into use and pressed to provide from its devices. The "new arm" depended upon the successful working of the fuse of the shell, without which it was but a hollow substitute for a solid shot, and this detail demanded the utmost care in preparation. It was the perfecting of this device which, more than aught else, delayed the general adoption of the new artillery for so long a time after its advantages had been recognized.

Only those who know what the condition of the English working classes some fifty years ago really was can properly appreciate the changes which have been wrought largely by independent associative work in trades unions, coöperative societies, and friendly societies. The three movements have gone on hand in hand, and some day I trust the link between unionists and coöperators will be tightened. Mr. Burt, whose opinion is so widely respected by his fellow-unionists and

all who care for English working-men, has told us that he too looks forward in hope that coöperative industry may do great things for the future of the industrial class. The wastefulness of our present method of supply through unnecessary middle-men, and the constant strain of relations between employers and employed, are two of the problems of to-day which need the thoughtful consideration of all earnest men. The coöperative movement has attempted to deal with them, and in so doing may fairly claim the widest sympathy. If it has not altogether succeeded, yet the work it has accomplished in forty years has surpassed the hopes of those who were most sanguine at its beginning.

Truly, this is an age of blither, and I am not sure that, of all, the most offensive is not the Wagner blither. That the Bayreuth performances have many good qualities, it would be senseless to deny; that Wagner cannot be as adequately rendered elsewhere, it would be equally foolish to pretend. That some of his best interpreters are to be heard at Bayreuth is true; but that their singing there without wage adds to their merit, when nowhere could they find a better advertisement or be more royally fêted, is but the sentimental fancy of a fashionably sentimental public. Of all the Bayreuth fallacies, however, none is greater than the belief that at the Wagner Theatre the problem of artistic stage management has been most successfully solved.

Mr. Harrison's announcement that he will use the veto power, if he is given a chance, shows the Republican politicians in the West who have been demanding free coinage that they will simply dig their own graves if they keep up their shouting. Mr. Harrison is the head of the Republican party. He declares that he will veto a certain bill if it reaches him. The great majority of his party applaud this announcement of his purpose. The minority of the party can accomplish nothing practical in the way of legislation by continuing their agitation. Moreover, they cannot help their party in their own States, or their own standing in the party, by keeping up the cry for free coinage. They will simply array themselves against the overwhelming sentiment of their party, and will get nothing but abuse in return. In short, so far as free coinage in the Republican party is concerned, Mr. Harrison's deliverance shows that "there is nothing in it" for the party as a party, or for ambitious politicians as self-seekers; and that is all that was necessary to make them ready to drop it.

His book is thoroughly interesting, and has a unique value as a contribution to the history of American civilization. It is not possible always to agree with Mr. Clay about himself, but he is a man, and it is no harm that he should know it. One need not care that he is not aware of his limitations, that he speaks with equal confidence on all points, and that his bold ideas of art and literature are somewhat grotesque. When others, who knew art and literature so very much better, were cowering before that hideous idol of slavery, he rose and dealt it a deadly blow in its sanctuary, among worshippers whose hands were instantly lifted against his life. About a book or a statue we can let him be mistaken, since he was right about humanity.

The growing dissatisfaction in Germany with the sugar-bounty laws has at last led to their practical repeal. A law of May 31, regulating the inspection of beet-grown sugar and its domestic taxation, provides for the gradual lessening and final discontinuance of the drawback and bounty heretofore paid to exporters of refined sugar. The bounty is to cease altogether at the end of five years. The bounty laws have undoubtedly extended the area of beet culture. The sugar-producers have also been benefited at the expense of the rest of the community, for while they were getting their bounty out of the public treasury, the English were getting all the cheap sugar. The authorities have at last grown tired of taxing Germans for the sake of lowering the price of sugar in England. The curious question remains, how long it will be before the other Continental countries that copied German sugar legislation will admit, as Germany now does, that it is all a delusion and a snare. The German precedent was freely cited by our own bounty advocates in the last Congress, who have nothing but contempt for the example of "abroad," except when it is a bad example and they want to follow it. Now that it fails them, they will doubtless disown all foreign models, and fall back on their favorite thesis that the United States are privileged to defy all the established canons of taxation and finance.

To Great Britain's jingoism in Venezuela the United States is sure to oppose the Monroe doctrine sooner or later, no matter what party may be in power in the former country. This hemisphere is destined to be free from foreign shackles from the utmost North to the remotest South. And the United States will see to it that not one foot more of territory is appropriated in either North or South America by any European power. The boundary of British Guiana as it existed under treaty cannot be exceeded by Great Britain. All the recent

encroachments and claims are illegal and void. The presence of a strong squadron of United States war vessels may not imply hostility, but it implies a maintenance of the Monroe doctrine. The comparatively feeble navy of the United States is not the only obstacle in England's way on this occasion. All the men and all the wealth of the Western Hemisphere, with slight exception, would be ready to resist Great Britain in her attempt to extend her possessions from her lawful boundary at the Essequibo to the Orinoco over the gold fields and one-third of the entire territory of the republic of Venezuela. With such a leader for the Americas as the United States, and with the United States fully determined under a vigorous administration to maintain American rights, the Western Hemisphere will be safe from Eastern aggression. If Great Britain has any real doubt about the legal boundaries here is an admirable opportunity for further strengthening the principle that all international disputes between the New World and the Old are to be settled by arbitration, not by force.

Necessary restraints upon judicial excesses are expressed in three generally accepted maxims: that a man is considered innocent until he is proven guilty, that trial must be public, and that the accused cannot be compelled to criminate himself. These principles occasion much inconvenience in detection and consequent conviction, and are often conveniently ignored or violated. The experience of the detective leads him to assume that any suspected man is guilty, and to treat him accordingly. It is therefore common to use the power of confinement to keep away legal counsel from the accused as long as possible. The excuse for this is that a shrewd attorney finds some way of setting a client free before the legal process is well under motion. As confession is more easily secured in private than in public, the prisoner is subjected to what amounts to secret examination. In this way many criminals are brought to conviction. The end is understood to justify the means. It is said that in China judges resort to torture as the only practicable way of eliciting truth. With us, also, it is difficult to secure the needed facts. But whether it is necessary that the inferior officers of the law should, at preliminary stages and in secret, pursue a course that contradicts maxims of personal liberty acknowledged in higher courts, is a fair subject of inquiry. When a young woman whose parents have been murdered is subjected to repeated examinations for the purpose of eliciting testimony which may amount to criminating herself, while any adviser is rigidly excluded, we have something not wholly unlike the torture chamber.

Although the heart and mind of Whittier were for the most part absorbed in the agitation against slavery, some of the strongest proofs of his purely artistic faculty were exhibited before the close of the civil war; among these may be named such ballads as *Maud Muller*, *Skipper Ireson*, and *The Pipes at Lucknow*. It is, nevertheless, true that the national as distinguished from the sectional awakening to the charm of Whittier's verse dates from the publication in 1866-7 of *Snow Bound* and *The Tent on the Beach*. In these compositions it is evident that his aspirations and endeavors are tending to turn away from a homiletical or didactic purpose to the embodiment of æsthetic beauty. But, although he no longer weakened the artistic effect of a composition by tacking to it a moral, it must not be inferred that Whittier was ever a conscious advocate of art for art. His whole nature was steeped in a sense of duty and responsibility, and it is doubtful if he could even comprehend beauty divorced from goodness. His conception of the poet was rather that of the *vates*, or bard, who elevates, than that of the *poeta*, or maker, whose exclusive purpose is to please. In his view the possession of artistic powers implied a divine commission to lift, invigorate and purify mankind. — *New York Sun*.

APPENDIX C.

1.

(a) TEN-MINUTE THEMES IN EXPOSITION AND ARGUMENT.

The exercises provided in Appendix A 12 demand deeper subjects of a character requiring time for preparation and reading on the part of the student. As a corrective for the bookishness that will often appear in the paragraphs written outside the class, it will be well for the student to write frequently, in the class-room, paragraphs on simple familiar subjects. The time for writing should be limited to ten or fifteen minutes, at the expiration of which, members of the class should be called upon, at random, to read what they have written, the class and

instructor joining in the criticism. This exercise may be continued advantageously throughout the course. Constant practice in writing under pressure produces rapidity, facility, naturalness, and individuality of expression. At first it will be well to allow each student to select his own subject and to determine what he will say about it, before coming to the class. Later, the exercise should be wholly impromptu. Subjects of immediate local interest about which the student community is talking and thinking at the time are especially valuable for this impromptu work. Subjects which have come up during the week in the history and literature classes may also be utilized in this work. The following are printed merely to show the range and character of subjects that may be employed in this connection. They are necessarily general in character, whereas the actual subjects given should be specific. The instructor will be able to supplement this list with other subjects of more immediate interest and better adapted to the grade and attainments of his class. A choice of subjects should, if possible, be offered at all times.

1. Why do many dislike the study of rhetoric?
2. Advantages of literary societies.
3. Proper observance of Sunday by students.
4. Manners in the class-room.
5. Advantages of the work in manual training.
6. What does the school most need? Reasons.
7. How may a student best divide his time?
8. Some of the uses of writing frequently.
9. Why we lost the last ball-game.
10. Why I like or dislike the last book I read.
11. A defense of Shylock.
12. Arguments against long examinations.

NOTE.—Other subjects for ten-minute themes may be found under 'Practice in Outlining Themes' (p. 175), the main headings of the outlines made by the class being used for titles.

(b) OTHER SOURCES OF THEMES.

The work which the class may be doing in other branches of study will frequently suggest numerous themes for impromptu. Thus, if the composition class is also working in English history, themes like the following may occasionally be given : —

1. Life of our ancestors in Germany.
2. How our ancestors punished crime.
3. Roman influences in England.
4. A description of the Conqueror's reforms.
5. Wat Tyler's Rebellion.
6. The scene at Runnymede.
7. The work of the Star-chamber.
8. The story of Mary, Queen of Scots.
9. Jack Cade's Rebellion.
10. Story of Thomas à Becket.
11. Richard and the princes.
12. The Royal Oak.
13. The Spanish Armada.

Thus, too, if the composition class is also doing work in reading and studying English authors or American authors, themes in abundance may be chosen in the direct line of their work. To illustrate, a class studying Longfellow, and reading some of his poems, might properly be given themes like the following : —

1. Longfellow at Bowdoin and at Harvard.
2. The great sorrow of Longfellow's life.
3. How Edgar A. Poe regarded Longfellow.
4. A description of Longfellow's home.
5. The story of the children's armchair.
6. Longfellow's friends.
7. The main points of *Morituri Salutamus*.

8. Longfellow's travels.
9. The story of Evangeline.
10. The story of Miles Standish.
11. The story of one of the Tales of a Wayside Inn.
12. Longfellow's ideas of slavery.
13. A scene from Hiawatha.

(c) PRACTICE IN OUTLINING THEMES.

Set down in brief the points you would mention if writing on the following topics. Re-arrange the points under a few main heads, distinguishing principal from subordinate points. Account for the order in which you have re-arranged the points.

Descriptions.

1. A bridge. 2. The human hand. 3. A landscape. 4. A ball-game. 5. A portrait. 6. A room. 7. A face. 8. A statue. 9. A flower. 10. A church. 11. A foot-race. 12. A city. 13. A busy street. 14. A building. 15. A riot. 16. A field of corn. 17. A skating scene. 18. A fire. 19. A workshop. 20. A country village. 21. A flour mill. 22. A gypsy woman. 23. A book agent. 24. A wanderer. 25. A lawyer's office.

Narratives.

1. An eventful day. 2. A horseback ride. 3. Learning to swim. 4. Sitting for a picture. 5. Earliest recollections. 6. A beggar's story. 7. Story of the Prisoner of Chillon. 8. Story of Burns's life. 9. A visit to Bunker Hill Monument. 10. Story of Goldsmith's life. 11. Story of Rasselas, Prince of Abyssinia. 12. Early life of John Milton. 13. Story of Joan of Arc. 14. The Regicides. 15. The Charter Oak. 16. Paul Revere's ride. 17. The

Fountain of Youth. 18. The Man in the Moon. 19. Story of the experiences of a school-desk. 20. A lost letter.

Exposition.

(By Partition and Division.)

1. Clouds. 2. Winds. 3. Forms of government. 4. Fine arts. 5. Educational systems. 6. Theories of the origin of language. 7. Theories of electricity. 8. Duties. 9. Rights. 10. The human eye. 11. A steam-engine. 12. A state. 13. The federal government. 14. Useful books. 15. The electric telegraph. 16. Law. 17. Politeness. 18. Herbert Spencer's literary work. 19. Duties of a citizen. 20. Plans for private reading. 21. The great religions. 22. Habits of ants. 23. Habits of climbing plants. 24. Orders of architecture. 25. Classes of literature.

Exposition.

(By Examples.)

1. Power of inherited tendencies. 2. Persecution favorable to a cause. 3. Intelligence in dogs. 4. Power of early training in literary men. 5. Literature as an aid to social reforms. 6. The prodigality of Nature. 7. Caprices of fashion. 8. Moral heroism. 9. Follies of our ancestors. 10. Intolerance in colonial New England. 11. Intelligence in ants. 12. Convenience of slang. 13. Statesmanship in recent Congresses.

Exposition.

(By Comparison and Contrast.)

1. Longfellow and Tennyson. 2. The two Locksley Halls. 3. History and biography. 4. The drama and the novel. 5. Mechanical and artistic invention. 6. Pauperism

and poverty. 7. Talent and genius. 8. The British Parliament and the Congress of the United States. 9. Dickens and Thackeray. 10. The Hebrew patriarch and the Scottish chief. 11. Cæsar and Alexander. 12. Shakespeare's Richard III. and the Richard III. of history. 13. Shakespeare's Brutus and the Brutus of history. 14. German and Italian music. 15. A Roman home and an American home. 16. A Roman boy's sports and an American boy's sports. 17. A Roman boy's schooling and an American boy's schooling. 18. Lady Jane Grey and Mary, Queen of Scots. 19. Napoleon and Wellington. 20. Grant and Lee. 21. Socialism and individualism. 22. A Stoic and a Christian. 23. Webster and Calhoun. 24. Jefferson and Jackson. 25. Washington and Lincoln.

Exposition.

(Popular.)

1. The uses of science studies. 2. Prospects of civil service reform. 3. Results, to science, of Arctic explorations. 4. The principles of the Whig party. 5. The revival of Know-nothingism. 6. Benefits of foreign immigration. 7. Influence of the theater. 8. The University Extension movement. 9. The work of Chautauqua. 10. Value of African explorations. 11. Significance of the People's party movement. 12. Advantages of the World's Columbian Exposition. 13. Was the purchase of Alaska wise? 14. Training afforded by historical study. 15. Modern farming. 16. Influence of Thomas Carlyle. 17. Reasons for the success of the American Revolution. 18. Causes of the Civil War. 19. Influence of James Russell Lowell. 20. The mistakes of strikes. 21. Education value of popular lectures. 22. How to take notes. 23. The meaning of the Ancient Mariner. 24. The problem of Elsie Venner. 25. Dickens as a reformer of schools. 26. The character of the English-

speaking people. 27. Advantages of the Australian ballot system. 28. Power of Tammany. 29. Causes of the French Revolution. 30. How to read periodicals. 31. How to read by topics and indexes. 32. The prevailing thought of Shakespeare's *Tempest*. 33. The meaning of reciprocity.

Argument.

1. Military schools should be encouraged. 2. Thackeray had no sympathy for the poor. 3. A large standing army is desirable in this country. 4. Our sea-coast defenses should be increased. 5. The assassination of Julius Cæsar was justifiable. 6. Intercollegiate athletic contests should be abolished. 7. The execution of Mary, Queen of Scots, was justifiable. 8. There should be an educational qualification for voting. 9. Church property should be taxed like other property. 10. The Governor of Ohio should have the veto power. 11. The treatment of Roger Williams was unjustifiable. 12. Mohammedanism has been a benefit to the world. 13. Foreign missions are not so important as home missions. 14. The Sandwich Islands should be annexed to the United States. 15. Grant's administration was a failure. 16. The civil service reform law should be extended to apply to more classes of officials. 17. The Indian has not been treated justly. 18. Protection by bounties is cheaper than protection by tariff. 19. The war of the United States against Mexico was unjustifiable. 20. England's occupation of Egypt is right. 21. Strikes are inexpedient. 22. English is likely to become the language of the world. 23. Capital punishment for murder is justifiable. 24. Party spirit is beneficial. 25. Prohibition is rightfully made a national issue. 26. Trusts and trade combinations are an evil. 27. Education should be compulsory. 28. Fortunes should be limited by law.

2.

TEN-MINUTE THEMES IN NARRATION AND DESCRIPTION.

Subjects for ten-minute impromptus in narration and description are found in abundance. The writing of such paragraphs constitutes the greater part of the work of newspaper men, and, indeed, of almost all writing, and a large amount of such practice should be given. The list appended will suggest the class of subjects suitable for this work. Others of more local interest should be provided.

1. A description of a sleigh-ride.
2. A report of the last lecture I heard.
3. How I spent the holidays.
4. The coasting party.
5. A description of the ball-game.
6. Antics of a fountain-pen.
7. The new building.
8. Views from my window.
9. The room in which we recite.
10. The reading-room.
11. A day camping.
12. My experience at fishing.
13. A personal adventure.
14. Loss of a trunk.
15. A visit to an art-gallery.
16. A visit to a machine-shop.
17. Below the falls at Niagara.
18. A report of the last concert.
19. An historical incident.
20. A story from General Grant's life.
21. A letter describing my school-life.
22. A report of last Sunday's sermon.

NOTE. — Other subjects for ten-minute themes may be found under 'Practice in Outlining Themes,' (p. 175), the main headings of the outlines made by the class being used for titles.

3.

(a) REPRODUCTIONS.

(Class-room work.)

It is advisable, in beginning this work, for the instructor, after having read the selection, to develop with the class an orderly outline of topics to be followed by all. This will be found advantageous until the habit of detecting the principal points of a selection has been formed, when each student may be left to make his own selection of topics. The following directions will be helpful to the student in making his outline: (1) Select but few general topics and those the main ideas of the piece read, (2) Express each topic briefly and clearly, (3) Do not repeat the same idea in two or more places, (4) See that none of the main points are omitted, (5) Re-arrange the topics selected, so that the order will be natural.

The following contain selections or are themselves of suitable length for reading by the instructor, outlining, and reproduction by the class within the limits of a recitation hour: —

1. Selections from Irving's Sketch Book.
2. Anderson's Historical Reader.
3. Swinton's Studies in English Literature.
4. Readings from English History by J. R. Green.
5. The Student's Reader, by Richard Edwards.
6. Hawthorne's Wonder Book and Tanglewood Tales.
7. Hawthorne's Twice Told Tales.
8. Garnett's English Prose from Elizabeth to Victoria.
9. Genung's Rhetorical Analysis.
10. Cathcart's Literary Reader.
11. Andrew Lang's Letters to Dead Authors.
12. Hamerton's Intellectual Life.
13. Parton's Life of Jackson.

14. Dickens's *Pickwick Papers*, — short stories in Vol. I. chaps. 3, 6, 11, 13, 14, portraits in chaps. 15, 17, 21, 25, others in Vol. II.

15. Irving's *Tales of the Alhambra*.
16. Addison's *Vision of Mirza*.
17. Burroughs's *Birds and Bees*.
18. Lincoln's *Gettysburg Address*.
19. Lowell's *Vision of Sir Launfal*.
20. Lowell's *The Singing Leaves*.
21. Matthew Arnold's *The Forsaken Merman*.
22. Whittier's *Skipper Ireson's Ride*.
23. Bryant's *Ode to a Waterfowl*.
24. Holmes's *Chambered Nautilus*.
25. Burns's *Cotter's Saturday Night*.
26. Burns's *John Barleycorn*.
27. Longfellow's *Bell of Atri*.
28. Leigh Hunt's *Abou Ben Adhem*.
29. Whittier's *Voices of Freedom*.
30. Whittier's *Pipes at Lucknow*.
31. Whittier's *Ballads*.
32. Longfellow's *Shorter Poems*.
33. *The Humbler Poets*.
34. Proctor's *Half-hours with the Stars*.
35. Lamb's *Tales from Shakespeare*.
36. Scudder's *Book of Folk Stories*.
37. Lanier's *The Boy's King Arthur*.
38. Lanier's *The Boy's Percy*.
39. Knox's *Boy Travelers*.
40. Burke's *Speeches*.
41. *Studies from Euripides*. (Morley's Univ. Libr.)
42. Hawthorne's *Grandfather's Chair*.
43. Thompson's *Green Mountain Boys*.
44. Gray's *How Plants Behave*.
45. Landor's *Imaginary Conversations*.
46. Bulwer's *Last Days of Pompeii*.

47. Macaulay's Lays of Ancient Rome.
48. Tennyson's Sir Galahad.
49. Whittier's Tent on the Beach and Snow Bound.
50. Scott's Tales of a Grandfather.
51. Church's Story of the Iliad.
52. Church's Story of the Æneid.
53. Hanson's Stories from Vergil.
54. Church's Stories from Homer.
55. Winchell's Sketches of Creation.
56. Church's Roman Life in the Days of Cicero.
57. Bret Harte's Luck of Roarin' Camp.
58. Selections from Plutarch's Lives.
59. Selections from Pepys's Diary.
60. Headley's Napoleon and His Marshals.
61. Thackeray's Roundabout Papers.
62. Gayley's Classic Myths in English Literature.

(b) PARAPHRASES AND ABSTRACTS.

(Outside work.)

The following list is made up of books, containing chapters especially adapted to this work, and of articles, or essays, in which the plan of construction is prominent and admirable. The selections are too long for reading in class and are intended for special assignment as outside work, a written paraphrase, abstract, or outline to be presented in class by the student.

1. Parsons. The Saloon in Society. Atlan., 59:86.
2. Cable. The Freedman's Case in Equity. Century, 7:409.
3. Cable. The Silent South. Century, 8:674.
4. Landor. Steele and Addison. Works, Vol. 5.
5. De Foe. The Fire of London.
6. Johnson. Life of Addison.

7. Macaulay. Essay on History.
8. Quincy. Invasion of Canada. Speeches, p. 355.
9. Sumner. Are We a Nation? Works, 12: 191.
10. Sumner. No Property in Man. Works, 8: 359.
11. Sumner. Duties of Massachusetts. Works, 3: 121.
12. Everett. American Literature. Orations, 1.
13. Webster. The Constitution not a Compact. Works, 3.
14. Lowell. The Independent in Politics. Essays, 295.
15. Walker. Socialism. Scribner (N. S.), 1: 107.
16. Lowell. Democracy. p. 3-42.
17. Macaulay. On the Athenian Orators.
18. Short. Claims to the Discovery of America. Galaxy, 20: 50.
19. Fiske. The Federal Union. Harper, 70: 407.
20. Higginson. The Era of Good Feeling. Harper, 68: 936.
21. Kingsley. The Fount of Science. Nat'l Sermons, 108-133.
22. Geo. Eliot. Address to Working Men. Essays, 322.
23. Whately. Historic Doubts Relative to Napoleon. p. 11-85.
24. Dawes. An Unknown Nation. Harper, 76: 598.
25. Warner. Comments on Canada. Harper, 78: 520.
26. Sill. Should a College Educate? Atlan., 56: 207.
27. White. On Reading Shakespeare. Galaxy, 22: 518.
28. House. The Thralldom of Japan. Atlan., 60: 721.
29. Mulford. The Object of a University. Atlan., 58: 747.
30. Powell. The Failure of Protection. Fraser, 104: 99.
31. Froude. The Book of Job. Short Studies, 1: 228.
32. Howell. Strikes. Fraser, 101: 118.
33. Black. The Electoral Conspiracy. No. Am., 125: 1.
34. White. Popular Pie. Galaxy, 18: 532.
35. White. Americanisms. Galaxy, 24: 376.
36. Gladstone. Kin beyond Sea. Gleanings, 1: 203.

37. Gladstone. Aggressions on Egypt. Gleanings, 4 : 341.
38. Gladstone. Work of Universities. Gleanings, 7 : 1.
39. Gladstone. Wedgwood. Gleanings, 2 : 181.
40. Froude. England's War. Short Studies, 2 : 382.
41. Froude. Party Politics. Short Studies, 3 : 309.
42. Freeman. George Washington. Greater Greece, etc., 62.
43. Green. Æneas. Studies, etc., 227.
44. Welles. History of Emancipation. Galaxy, 14 : 838.
45. Coan. The Value of Life. Galaxy, 15 : 751.
46. Spencer. Philosophy of Style. Essays, 9.
47. Sumner. Politics in America. No. Am., 122 : 47.
48. Roosevelt. Recent Criticism of America. Murray's Mag., 4 : 289.
49. Arnold. General Grant. Murray's Mag., 1 : 130.
50. Allen. Landowning and Copyright. Fraser, 102 : 343.
51. Howell. Trades Unions. Fraser, 99 : 22.
52. Arnold. Introduction to Wordsworth's Poems.
53. Arnold. Literature and Dogma.
54. Arnold. Introduction to Johnson's Chief Lives.
55. Arnold. Introduction to Ward's English Poets.
56. Taine. Introduction to History of English Literature.
57. De Quincey. Essay on English Language. Works, 3.
58. Fiske. Manifest Destiny. Essays.
59. Tyndall. Scientific Use of the Imagination.
60. Bagehot. Physics and Politics.
61. Bagehot. The English Constitution and Other Essays.
62. Leckey. History of Rationalism.
63. Mill. Dissertations and Discussions.
64. Fiske. Darwinism and Other Essays.
65. Pater. Appreciations.

APPENDIX D.

1.

INTRODUCTORY AND CONCLUDING PARAGRAPHS.

An Introduction of Purpose.

The design of this supplemental chapter is to exhibit some of the evidences on which the foregoing points are taken. — Stedman: *Victorian Poets*, p. 203. [The paragraph continues at some length, showing the interest of the subject for students of minstrelsy.]

An Introduction giving the Writer's Point of View.

Life is not only "stranger than fiction," but frequently also more tragical than any tragedy ever conceived by the most fervid imagination. Often in these tragedies of life there is not one drop of blood to make us shudder, nor a single event to compel the tears into the eye. A man endowed with an intellect far above the average, impelled by a high-soaring ambition, untainted by any petty or ignoble passion, and guided by a character of sterling firmness and more than common purity, yet, with fatal illusion, devoting all his mental powers, all his moral energy and the whole force of his iron will to the service of a doomed and unholy cause, and at last sinking into the grave in the very moment when, under the weight of the top-stone, the towering pillars of the temple of his impure idol are rent to their very base, — can anything more tragical be conceived?

That is, in a few lines, the story of the life of John C. Calhoun. — Von Holst: *John C. Calhoun*, p. 1.

A Conclusion adding a Thought.

Whatever may be the fate of this plan for a national federation of women, [The essay has advocated this plan.] one thing is certain. Women have learned the omnipotence and happiness of coöperative work, and the weakness and weariness of that which is isolated. And this is sure to make them more fruitful of accomplishment hereafter, whether their plans of work shall include themselves, their homes and

their children, society or the nation. — Mary A. Livermore, in *North American Review*, September, 1891.

A Summarizing Conclusion.

Meanwhile let practical America recognize the truth that war is a calamity that may overtake the most peaceful nation and that insurance against war by preparation for it, is, of all methods the most business-like, the most humane, and the most in accordance with the teachings of the Christian religion. [Points that were argued in the essay.] — S. B. Luce, in *North American Review*, December, 1891.

A Partial Conclusion repeating the Theme which was proposed at the Beginning.

On the whole, then, as I said at the beginning, not only is Wordsworth eminent by reason of the goodness of his best work, but he is eminent also by reason of the great body of good work which he has left to us. With the ancients I will not compare him. In many respects the ancients are far above us, and yet there is something that we demand which they can never give. Leaving the ancients, let us come to the poets and the poetry of Christendom. Dante, Shakspeare, Molière, Milton, Goethe, are altogether larger and more splendid luminaries in the poetical heaven than Wordsworth. But I know not where else, among the moderns, we are to find his superiors. — Matthew Arnold: *Preface to Wordsworth's Poems*.

An Introduction setting forth broadly the Limits and Purpose.

Of those who in August, 1806, read in the English newspapers that the Emperor Francis II. had announced to the Diet his resignation of the imperial crown, there were probably few who reflected that the oldest political institution in the world had come to an end. Yet it was so. The Empire which a note issued by a diplomat on the banks of the Danube extinguished, was the same which the crafty nephew of Julius had won for himself, against the powers of the East, beneath the cliffs of Actium; and which had preserved almost unaltered, through eighteen centuries of time, and through the greatest changes in extent, in power, in character, a title and pretensions from which all meaning had long since departed. Nothing else so directly linked the old world to the new — nothing else displayed so many strange

contrasts of the present and the past, and summed up in those contrasts so much of European history. From the days of Constantine till far down into the middle ages it was, conjointly with the Papacy, the recognized head and center of Christendom, exercising over the minds of men an influence such as its material strength could never have commanded. It is of this influence and of the causes that gave it power, rather than the external history of the Empire, that the following pages are designed to treat. — Bryce: *The Holy Roman Empire*, p. 1.

Introduction by a Comparison.

Quintus Curtius tells us that, in certain seasons, Bactria was darkened by whirlwinds of dust, which completely covered and concealed the roads. Left thus without their usual landmarks, the wanderers awaited the rising of the stars, — “To light them on their dim and perilous way.” May we not say the same of Literature? From time to time its pathways are so obscured beneath the rubbish of the age, that many a footsore pilgrim seeks in vain the hidden route. In such times it may be well to imitate the Bactrians: ceasing to look upon the confusions of the day, and turning our gaze upon the great Immortals who have gone before, we may seek guidance from their light. In all ages the biographies of great men have been fruitful in lessons; in all ages they have been powerful stimulants to a noble ambition; in all ages they have been regarded as armories wherein are gathered the weapons with which great battles have been won. — Lewes: *The Story of Goethe's Life*.

2.

TRANSITIONAL AND DIRECTIVE PARAGRAPHS.

A Paragraph of Transition.

And now permit me to add a few observations on another aspect of this subject, which is not without its importance. — Hamerton: *Intellectual Life*, Part ix. Letter v.

A Directive Paragraph.

From Milton's poetry we turn to his prose; and first it is objected to his prose writings that the style is difficult and obscure, abounding

in involutions, transpositions, and Latinisms; that his protracted sentences exhaust and weary the mind, and too often yield it no better recompense than confused and indistinct perceptions. — Channing: *Milton*.

[The thought having thus been directed from Milton's poetry to the objections urged against Milton's prose, the next paragraph is occupied with the consideration of these objections.]

A Paragraph of Transition.

[Shelley (Defense of Poetry) has just shown that the highest pleasure is linked with pain.]

The production and assurance of pleasure in this highest sense is true utility. Those who produce and preserve this pleasure are poets or poetical philosophers. [In the next paragraph they are named.]

A Paragraph of Transition and Amplification.

A second reason which lends an emphasis of novelty and effective power to Shakespeare's female world is a peculiar fact of contrast which exists between that and his corresponding world of men. Let us explain. — De Quincey: *Biographies*. [The remainder of the paragraph is occupied with the explanation.]

A Directive Paragraph.

Adhering, Sir, as I do, to this policy, as well as for the reasons I have just given, I think this new project of hedging-in population to be neither prudent nor practicable. — Burke: *Speech on Conciliation*. [In the following paragraphs Burke shows why.]

A Directive Paragraph making an Unexpected Change of Subject.

The very great length to which this article has already been extended makes it impossible for us to discuss, as we had meant to do, the characters and conduct of the leading English statesmen at this crisis. But we must offer a few remarks on the spirit and

tendency of the Revolution of 1688. — Macaulay: *Sir James Mackintosh's History of the Revolution*, p. 338.

3.

AMPLIFYING PARAGRAPHS.

[Lord Bolingbroke, in his *Study of History*, announces, in one paragraph, the fact that history widens our experience and corrects our narrowness. In the next paragraph he amplifies this idea by means of examples, as follows:]

Let me explain what I mean by an example. There is scarce any folly or vice more epidemical among the sons of men than that ridiculous and hurtful vanity by which the people of each country are apt to prefer themselves to those of every other; and to make their own customs, and manners, and opinions, the standards of right and wrong, of true and false. The Chinese mandarins were strangely surprised, and almost incredulous, when the Jesuits showed them how small a figure their empire made in the general map of the world. The Samojedes wondered much at the Czar of Muscovy for not living among them; . . . now nothing can contribute more to prevent us from being tainted with this vanity than to accustom ourselves early to contemplate the different nations of the earth in that vast map which history spreads before us . . . I might shew by a multitude of other examples how history prepares us for experience and guides us in it . . . I might likewise bring several other instances wherein history serves to purge the mind of those national partialities and prejudices that we are apt to contract in our education. — Bolingbroke: *Of the Study of History*, Letter ii.

*A Paragraph of Amplification expanding a Thought
already hinted at.*

What may we imagine his own feeling to have been in this crisis of his fate? The thought of Edinburgh society would naturally stir that ambition which was strong within him, and awaken a desire to meet the men who were praising him in the capital, and to try his powers in that wide arena. It might be that in that new scene something might occur which would reverse the current of his fortunes, and set him free from the crushing poverty that had hitherto kept him

down. Anyhow, he was conscious of strong powers which fitted him to shine, not in poetry only, but in conversation and discussion; and, ploughman though he was, he did not shrink from encountering any man or any set of men. Proud, too, we know he was, and his pride showed itself in jealousy and suspicion of the classes who were socially above him, until such feelings were melted by kindly intercourse with some individual man belonging to the suspected orders. He felt himself to surpass in natural powers those who were his superiors in rank and fortune, and he could not, for the life of him, see why they should be full of this world's goods, while he had none of them. He had not yet learned — he never did learn — that lesson, that the genius he had received was his allotted portion, and that his wisdom lay in making the most of this rare inward gift, even on a meagre allowance of the world's external goods. But perhaps, whether he knew it or not, the greatest attraction of the capital was that in that new excitement he might escape from the demons of remorse and despair which had for many months been dogging him. He may have fancied this, but the pangs which Burns had created for himself were too deep to be in this way permanently put by. — Shairp: *Robert Burns*, p. 39.

A Paragraph amplifying the Thought stated at the Close of the Preceding.

The secret of his settled unhappiness lay in the affections that he had abused in himself and in others who had trusted him. The course he had run since his Irvine sojourn was not of a kind to give peace to him or to any man. A coarse man of the world might have stifled the tender voices that were reproaching him, and have gone on his way uncaring that his conduct —

“Hardened a’ within,
And petrified the feeling.”

But Burns could not do this. The heart that had responded so feelingly to the sufferings of lower creatures, the unhoused mouse, the shivering cattle, the wounded hare, could not without shame remember the wrongs he had done to those human beings whose chief fault was that they had trusted him not wisely but too well. And these suggestions of a sensitive heart, conscience was at hand to enforce — a conscience wonderfully clear to discern the right, even when the will was least able to fulfil it. The excitements of a great city, and the loud praises of his fellow-men, might enable him momentarily to for-

get, but could not permanently stifle inward voices like these. So it was with a heart but ill at ease, bearing dark secrets he could tell to no one, that Burns passed from his Ayreshire cottage into the applause of the Scottish capital. — Shairp: *Robert Burns*, p. 40.

APPENDIX E.

RHETORICAL ANALYSIS.

1. Let each student read one of the stories, essays, or speeches referred to in the list below. The essays and speeches will be the best to begin the work with.

2. As he reads he should write in his note-book, (1) the theme of each paragraph; (2) the function of each paragraph, whether transitional, directive, amplifying, illustrative, etc.; (3) he should note what bearing each paragraph has upon the subject of the whole selection and how it carries forward the plan as a whole; (4) he should make from his notes a connected synopsis of the selection.

3. At a subsequent meeting of the class, the members report, the selections are reproduced orally from the synopsis, and any paragraph whose function could not be determined is read in full and criticised or explained by the class.

4. In the case of the longer selections, report the main points and make a synopsis of the whole selection; but determine the rhetorical functions of only a reasonable number of the paragraphs. The work may be done piecemeal, the student reporting a part of his analysis from week to week. Copy and bring into class for criticism and discussion whole paragraphs about which there is doubt when read.

5. For the first exercise let all the class analyze the same speech or essay.

6. The list given in Appendix C 3 (b) may also be drawn upon for this work.

(a) STORIES.

1. Aldrich. Marjorie Daw. Atlan., 31 : 407.
2. Hawthorne. The Gentle Boy.
3. Higginson. A Charge with Prince Rupert. Atlan., 3 : 725.
4. Hale. The Man Without a Country. Atlan., 12 : 665.
5. Jewett. The Shore House. Atlan., 32 : 358.
6. Eggleston. Gunpowder Plot. Scribner, 2 : 252.
7. Davis. Life in the Iron Mills. Atlan., 7 : 430.
8. Hale. My Double and how he Undid Me. Atlan., 4 : 356.
9. Higginson. The Puritan Minister. Atlan. Essays, 191.
10. Howells. A Pedestrian Tour. Atlan., 24 : 591.
11. Higginson. A Night in the Water. Atlan., 14 : 393.
12. Burroughs. Tragedies of the Nests. Century, 4 : 680.
13. Burroughs. Signs and Seasons. Century, 3 : 672.
14. Bishop. Braxton's New Art. Century, 6 : 871.
15. Bunner. The Red Silk Handkerchief. Century, 6 : 275.
16. Stockton. Wreck of the Thomas Hyke. Century, 6 : 587.
17. Janvier. Orpiment and Gamboge. Century, 7 : 397.
18. Foote. A Cloud on the Mountain. Century, 9 : 28.
19. Jackson. The Mystery of William Rütter. Century, 9 : 103.
20. Boyesen. A Child of the Age. Century, 9 : 177.
21. Clemens. The Private History of a Campaign that Failed. Century, 9 : 193.
22. Matthews. Perturbed Spirits. Century, 10 : 74.

23. Page. A Soldier of the Empire. Century, 10: 948.
24. Hart. Left out on Lone Star Mountain. Longm., 3: 259.
25. Dodge. Pursuit of Knowledge Under Difficulties. Atlan., 5: 272, 417.
26. Thanet. Day of the Cyclone. Scribner (N. S.), 3: 350.
27. Haggard. Maiwa's Revenge. Harper, 77: 181.
28. Harte. An Apostle of the Tules. Longm., 1885: 67.
29. Wilson. Tale of Expiation. Recreations of Christopher North, p. 33.
30. Aldrich. A Midnight Fantasy. Atlan., 35: 385.
31. Phelps. In the Gray Goth. Atlan., 6: 587.
32. Jewett. Deephaven Cronies. Atlan., 36: 316.
33. James. The Last of the Valerii. Atlan., 33: 169.
34. Taylor. Who was She? Atlan., 34: 257.
35. Stockton. Our Story. Century, 4: 762.
36. Aldrich. A Struggle for Life. Atlan., 20: 56.
37. A Story of Assisted Fate. Atlan., 55: 58.
38. Taylor. A Week on Capri. Atlan., 21: 740.
39. Howells. A Shaker Village. Atlan., 37: 699.
40. Lowell. A Pocket Celebration of the Fourth. Atlan., 2: 374.
41. Hawthorne. Ethan Brand. (In the Snow Image, etc.)
42. Cable. Don Joaquin. Harper, 52: 281.
43. McCarthy. Wanted — A Soul. Harper, 52: 549.
44. Woolson. Miss Vedder. Harper, 58: 590.
45. Davis. A Story of the Plague. Harper, 58: 443.
46. Stockton. The Transferred Ghost. Century, 2: 43.
47. McDonald. The Portent. Cornh., 1: 617, 670; 2: 74.
48. Gray. The Silver Casket. Murray's Mag., 2: 203.
49. Hardy. The Waiting Supper. Murray's Mag., 3: 42, 199.
50. Appleton. A Half-Life and Half a Life. Atlantic Stories.

51. Whelpley. The Denslow Palace. Atlantic Stories.
52. Cooke. Miss Lucinda. Atlantic Stories.
53. Hale. The Queen of the Red Chessmen. Atlantic Stories.
54. Nordhoff. Elkanah Brewster's Temptation. Atlantic Stories.
55. Chesbro. Victor and Jacqueline. Atlantic Stories.
56. Arnold. Why Thomas Was Discharged. Atlantic Stories.
57. Lowell. A Raft that No Man Made. Atlantic Stories.
58. O'Brien. The Diamond Lens. Atlantic Stories.
59. Jewett. Marsh Rosemary. Atlan., 57: 590.
60. De Quincey. Joan of Arc.
61. Thackeray. The Fatal Boots.
62. Craddock. His Day in Court. Harper, 76: 56.
63. Matthews. A Secret of the Sea. Harper, 71: 78.
64. Bishop. Choy Susan. Atlan., 54: 1.
65. Hawthorne. Ken's Mystery. Harper, 67: 925.
66. Jewett. King of Folly Island. Harper, 74: 10.
67. Frederic. Brother Angelus. Harper, 73: 517.
68. Craddock. Lonesome Cove. Harper, 72: 128.
69. Reade. Tit for Tat. Harper, 66: 251.
70. Boyesen. A Dangerous Virtue. Scribner, 21: 745.
71. Boyesen. The Man who Lost his Name. Scribner, 12: 808.
72. Clemens. A Curious Experience. Century, 1: 35.
73. Phelps. The Tenth of January. Atlan., 21: 345.
74. Bishop. The Brown-Stone Boy. Atlan., 55: 330.
75. Taylor. Friend Eli's Daughter. Atlan., 10: 99.
76. Thackeray. Bluebeard's Ghost.
77. James. The Romance of Certain Old Clothes.
78. Aldrich. A Rivermouth Romance. Atlan., 30: 157.
79. Dickens. Wreck of the Golden Mary.
80. Dickens. George Silverman's Explanation.

81. Thackeray. Rebecca and Rowena. In "Christmas Books."

82. Bishop. One of the Thirty Pieces. *Atlan.*, 37 : 43.

83. Hale. The Modern Psyche. Harper, 51 : 885.

84. Stevenson. The Merry Men.

85. Lamb. Adventures of Ulysses.

86. Pyle. Stephen Wycherley. Harper, 75 : 56.

87. Woolson. A Flower of the Snow. *Galaxy*, 17 : 76.

(b) ESSAYS, SPEECHES, SKETCHES.

1. Representative British Orations. 3 vols.

2. Representative American Orations. 3 vols.

3. Huntington. A Plea for Railway Consolidation. *No. Am.*, 153 : 272.

4. Livermore. Coöperative Womanhood in the State. *No. Am.*, 153 : 283.

5. Douglass. Hayti and the United States. *No. Am.*, 153 : 337.

6. Bryce. Thoughts on the Negro Problem. *No. Am.*, 153 : 641.

7. Luce. Benefits of War. *No. Am.*, 153 : 672.

8. Powderly. The Workingman and Free Silver. *No. Am.*, 153 : 728.

9. Hubert. The New Talking Machines. *Atlan.*, 63 : 256.

10. Parkman. The Acadian Tragedy. Harper, 69 : 877.

11. Starbuck. Hawthorne. *Andover Review*, 7 : 31.

12. Phelps. Shylock vs. Antonio, *Atlan.*, 57 : 463.

13. Long. Of Style. An Old Man's Thoughts.

14. Locksley Hall and Sixty Years After. *Poet Lore*, Jan. 1893.

15. Davis. Shakespeare's Miranda and Tennyson's Elaine. *Poet Lore*, Jan. 1893.

16. Stoddard. The English Laureates. *Cosmop.* Jan. 1893.

17. Billson. The English Novel. Westminster Rev. Jan. 1893.
18. Rogers. G. W. Curtis and Civil Service Reform. Atlan. Jan. 1893.
19. Johnson. The Transformation of Energy. Westminster Rev. Dec. 1892.
20. White. Homes of the Poor. Chautauquan, Jan. 1893.
21. Bartlett. The Prison Question. Am. Jour. Politics, Jan. 1893.
22. Higginson. Boston. St. Nicholas, Jan. 1893.
23. Acworth. Railway Mismanagement. 19th Cent. Dec. 1892.
24. Brooke. Tennyson. Contemp. Rev. Dec. 1893.
25. Macé. Universal Suffrage in France. No. Am. Jan. 1893.
26. Dodge. A Bible Lesson for Herbert Spencer. No. Am. Jan. 1893.
27. Williams. The Kindergarten Movement. Century, Jan. 1893.
28. Flower. Are We a Prosperous People? Arena, Jan. 1893.
29. Hadley. Jay Gould and Socialism. Forum, Jan. 1893.
30. Campbell. Women Wage Earners. Arena, Jan. 1893.
31. Hadley. Ethics as a Political Science. Yale Rev. Nov. 1892.
32. Gosse. Tennyson. New Rev. Nov. 1892.
33. Kingsley. English Literature. Lit. and Gen. Essays, 245.
34. Repplier. Benefits of Superstition. Books and Men, 33.
35. Dawkins. Settlement of Wales. Fort. Rev. Oct. 1892.
36. Edmunds. Politics as a Career. Forum, Dec. 1892.

37. Scudder. The Place of College Settlements. *Andover Rev.* Oct. 1892.
38. Adams. Municipal Government. *Forum*, Nov. 1892.
39. Andrews. Are there too Many of Us? *No. Am.* Nov. 1892.
40. Matthews. Two Studies of the South. *Cosmop.* Nov. 1892.
41. Cable. Education for the South. *Cosmop.* Nov. 1892.
42. Walsh. The Ethics of Great Strikes. *No. Am.* Oct. 1892.
43. Gunsaulus. The Ideal of Culture. *Chautauquan*, Oct. 1892.
44. Stoddard. James Russell Lowell. *Lippincott's*, Oct. 1892.
45. Garner. Monkey's Academy in Africa. *New Rev.* Sept. 1892.
46. Lowell. Old English Dramatists. *Harper's*, June-Sept. 1892.
47. Patmore. Three Essayettes. *Fort. Rev.* July 1892.
48. Adams. Some Recent Novels. *Fort. Rev.* July 1892.
49. Johnson. The First University. *Westmn. Rev.* Sept. 1892.
50. Flower. The Menace of Plutocracy. *Arena*, Sept. 1892.
51. Habberton. Social Science in Business Life. *Chautauquan*, Sept. 1892.
52. Besant. Literature as a Career. *Forum*, Aug. 1892.
53. Farrar. Shaftesbury's Work among the London Poor. *Meth. Mag.* Aug. 1892.
54. Woodbury. Shelley's Work. *Century*, Aug. 1892.
55. Repplier. Wit and Humor. *Atlan.* Dec. 1892.
56. Fowler. Whittier and Tennyson. *Arena*, Dec. 1892.

57. Gladden. The Problem of Poverty. Century, Dec. 1892.

58. Smith. Arnold of Rugby. Educ. Rev. Dec. 1892.

59. Nevinson. Goethe as a Minister of State. Contemp. Rev. Nov. 1892.

60. Gladstone. Did Dante Study in Oxford? Nineteenth Cent., June 1892.

61. Schwatka. Land of the Living Cliff Dwellers. Century, June 1892.

62. Bellamy. Progress of Nationalism in the United States. No. Am. June 1892.

63. Bigelow. Bismarck. Contemp. Rev. May 1892.

64. Parke. How General Gordon was Really Lost. Nineteenth Cent. May 1892.

65. Eddy. My Business Partner—the Government. Forum, May 1892.

66. Tyndall. Coast Protection. New Rev. April 1892.

67. Mooney. Catholic Controversy about Education. Educ. Rev. March 1892.

68. Hanus. The Influence of Comenius. Educ. Rev. March 1892.

69. Gladden. The Plain Path of Reform. Charities Review, April 1892.

70. Delboef. Criminal Suggestion by Hypnotism. Monist, April 1892.

71. Bradley. Patrick Henry. Macmillan's Mag. March 1892.

72. Scudamore. Egypt and the Late Khedive. Blackwood's, Feb. 1892.

73. Gilder. Paderewski. Century, March 1892.

74. Hubbard. The Tax on Barbarism. N. E. and Yale Rev. March 1892.

75. Buel. The Louisiana Lottery. Century, Feb. 1892.

76. White. Suppression of Lotteries. Forum, Feb. 1892.

77. The Short Story. Atlan. Feb. 1892.
78. Edmunds. Perils of our National Elections. Forum, Feb. 1892.
79. Tolman. Studies in Macbeth. Atlan. Feb. 1892.
80. Dodge. Progress in Agriculture. Amer. Agric. Jan. 1892.
81. Gale. The Marble Faun Interpreted. N. E. and Yale Rev. Jan. 1892.
82. Boyesen. W. D. Howells and his Work. Cosmop. Feb. 1892.
83. Arnold. Love and Marriage in Japan. Cosmop. Feb. 1892.
84. Atkinson and Cabot. Personal Liberty. Pop. Sc. Mo. Feb. 1892.
85. Adams. Rise and Fall of Fonseca. Cosmop. Feb. 1892.
86. Goodwin. English and American Schoolboys. School and College, Feb. 1892.
87. Macgregor. Socialism. Bib. Sac. Jan. 1892.
88. Walker. How a Bill presented in Congress becomes a Law. Chautauquan, Feb. 1892.
89. Davies. Compulsory Education. Westminster Rev. Feb. 1892.
90. Earle. The Study of English. Forum, March 1892.
91. Cox. Men of '61. Why they Fought. Atlan. March 1892.
92. Lathrop. John Boyle O'Reilly. Cent. Dec. 1891.
93. Lowell. Shakespeare's Richard III. Atlan. Dec. 1891.
94. Sears. Football — Sport and Training. No. Am. Rev. Dec. 1891.
95. James. James Russell Lowell. Atlan. Jan. 1892.
96. Powell. A World-wide Republic. Arena, Jan. 1892.
97. Stedman. Juliet's Runaway. Poet-Lore, Jan. 1892.

98. Mills. General Booth's Experiment. Unitar. Rev. Dec. 1891.
99. Walton. A Brief for Ophelia. Poet-Lore, Nov. 1891.
100. Handy. Negro Superstitions. Lippincott's, Dec. 1891.
101. Freeman. Dangers to the Peace of Europe. Forum, Nov. 1891.
102. Benton. Lowell's Americanism. Cent. Nov. 1891.
103. Potter. The Profit of Good Country Roads. Forum, Nov. 1891.
104. Atkinson. Free Coinage of Silver. Forum, Oct. 1891.
105. Farrar. An English Estimate of Lowell. Forum, Oct. 1891.
106. Gosse. Rudyard Kipling. Century, Oct. 1891.
107. Repplier. The Oppression of Notes. Atlan. Aug. 1891.
108. Clark. Public Life. Forum, July, 1891.
109. McCracken. Six Centuries of Self-Government. Atlan. Aug. 1891.
110. Walker. Immigration and Degradation. Forum, Aug. 1891.
111. Thatcher. The Failure of the Jury System. No. Am. Rev. Aug. 1891.
112. Dilke. Trades Unions for Women. No. Am. Rev. Aug. 1891.
113. Hurlbut. Reciprocity and Canada. No. Am. Rev. Oct. 1891.
114. Shaler. Nature of the Negro. Arena, Dec. 1891.
115. Mathews. The Whole Duty of Critics. New Rev. Nov. 1890.
116. Martin. The Chinese as they See Us. Forum, Feb. 1891.
117. Gosse. Influence of Democracy on Literature. Contemp. Rev. Apr. 1891.

118. Osgood. Political Ideas of the Puritans. Pol. Sc. Quart. March 1891.
119. Rainsford. What can We Do for the Poor? Forum, Apr. 1891.
120. McCracken. Arnold Winkelreid. Atlan. Apr. 1891.
121. Rice. The Example of a Great Life. No. Am. Rev. Apr. 1891.
122. Morris. New Africa. Lippincott's, Apr. 1891.
123. Nelson. Town and Village Government. Harper's, June 1891.
124. Richardson. The College Settlement. Lippincott's, June 1891.
125. Walker. Colored Race in the United States. Forum, July 1891.
126. Buckley. Christianity and Socialism. Harper's, July 1891.
127. Dewey. Poetry and Philosophy. Andover Rev. Aug. 1891.
128. Caylor. Theory and Introduction of Curve Pitching. Outing, Aug. 1891.
129. Blum. The Russia of To-day. Arena, May 1891.
130. Rouss. Cash vs. Credit. Belford's Mag. March 1891.
131. Spreckels. The Future of the Sandwich Islands. No. Am. Rev. March 1891.
132. Salter. The Problem of the Unemployed. New Eng. Mag. March 1891.
133. Stark. Silver Coinage. Arena, Jan. 1891.
134. Shearman. The Coming Billionaire. Forum, Jan. 1891.
135. Shaler. Individualism in Education. Atlan. Jan. 1891.
136. Allen. The Case of Roger Williams. Unitar. Rev. Jan. 1891.
137. McCracken. Legend of William Tell. Atlan. Nov. 1890.

138. Gladden. The Embattled Farmers. Forum, Nov. 1890.
 139. Kitson. The Logic of Free Trade and Protection. Pop. Sc. Mo. Nov. 1890.
 140. Tilly. The Shibboleth of Public Opinion. Forum, Nov. 1890.
 141. Stoddard. Thomas Buchanan Reed. Lippincott's, Feb. 1891.
 142. Bridges. Coeducation in Swiss Universities. Pop. Sc. Mo. Feb. 1891.
 143. Roosevelt. An Object Lesson in Civil Service Reform. Atlan. Feb. 1891.
 144. Miles. Progress in Agricultural Science. Pop. Sc. Mo. Feb. 1891.
 145. Hyatt. Public Parks. Atlan. Feb. 1891.
 146. Woods. University Extension in England. Andover Rev. March 1891.
 147. Coxe. Do we Hate England? Forum, March 1891.
 148. Danziger. Labor Unions and Strikes in Ancient Rome. Cosmop. March 1891.
 149. Graham. Supposed Tendencies to Socialism. Pop. Sc. Mo. March 1891.
 150. Child. The Argentine Capital. Harper's, March 1891.
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APPENDIX F.

REPORTING, EDITING, AND PROOF-READING.

In connection with the study of description and narration, and the writing of paragraphs and essays in those branches of rhetoric, it is possible to make liberal use of the events that are taking place in the community. The class

may be organized into groups for reporting different local events of importance, and for describing local points of interest. The assignment of events to be reported may be made beforehand together with directions as to the length and character of the articles expected. Reports are written and handed in at a time specified, and are read by the instructor and criticised by the class as to wording, method of treatment, success in picturing the scene, etc. The different reports are, in fact, edited by the class, as if for publication. The use of printers' marks as given on page 1928 of Webster's International Dictionary, or on pages 131-3 in Hill's Elements of Rhetoric may be taught by practice in connection with this work. Proof-sheets in which errors of all kinds are purposely multiplied, may be secured at any printing office at small expense, and these may be distributed to students for correction of errors.

A proof-sheet consists of two parts: first, the body of type which is to be corrected; second, the broad white margin in which the corrections are indicated for the printer. Corresponding to these two parts are two general classes of correction-marks: (1) Those which are written in the body of the type to point out the place where correction is needed; (2) Those which are written in the margin to show the nature of the correction.

(1) The marks inserted in the type comprise (a) strokes made through letters, words, or marks of punctuation, (b) carets and inverted carets, (c) horizontal curves, and (d) underscoring with lines and dots.

(2) The signs used in the margin may be classified as (a) words, letters, punctuation, etc., that are intended to take the place of errors in the type, or to supply omissions; (b) abbreviations of such terms as 'transpose,' 'wrong font,' etc., words which indicate to the printer the kind of error that has been committed; (c) conventional signs that have come down from the early days of the art of printing.

These two classes of signs should always be used in conjunction. Every error marked in the type must have a corresponding mark in the margin to attract the printer's eye; no mark is to be made in the margin which has not some corresponding mark in the type. But the two classes must be kept each in its proper place. In the type are to be placed only those marks which indicate the place at which error has been made. The margin is reserved for marks denoting the nature of the correction.

Although the errors which are possible of occurrence in the setting of type are numerous, all, or nearly all, may be brought under the following heads: (1) Insertion of new or omitted matter; (2) striking-out; (3) substitution; (4) transposition; (5) inversion; (6) spacing.

The errors and the method of correcting them are illustrated in the accompanying plate. In the explanation which follows, the numbers which stand before the headings of the paragraphs refer to the corresponding numbers in the plate.

EXPLANATION OF THE CORRECTIONS.

1. *Substitution of one letter for another.*

In the type: A stroke through the letter. *In the margin:* The letter which is to be substituted for that in the type, followed by a slanting line.

The slanting line serves both to attract the printer's eye and to separate one letter or word from another in case two or more corrections are made in the same line of type.

2. *A Letter Inverted.*

In the type: A stroke through the inverted letter. *In the margin:* The inversion-sign.

²a/ THOUGH several differing opinions exist as to
the individual by whom the art of printing was ²Q
first discovered; yet all authorities concur in
admitting Peter Schoeffer to be the person ³ Caps.
who invented cast metal types, having learned
⁴Q the art of cutting the letters from the Gu-
⁵:/ tenbergs/ he is also supposed to have been
⁶✕ the first who engraved on copper plates. The ⁷/-/
following testimony is preserved in the family, ⁸u/
⁹✓ by ✓Jo. ✓Fred. ✓Faustus, ✓of ✓Ascheffenburg:
¹⁰□ ¹ Peter Schoeffer, of Gernsheim, perceiving ³ S. Caps
¹¹✓ his master Faustus design, and being himself
¹²th. desirous ardently to improve the art, found
out (by the good providence of God) the ¹³ stet
method of cutting (incidendi) the characters
in a matrix, that the letters might easily be
⁵:/ singly cast/ instead of being cut. He pri- ¹² th.
¹⁴ | vately cut matrices for the whole alphabet: ¹⁵
Faust was so pleased with the contrivance,
that he promised Peter to give him his only ¹⁷ ref.
¹⁶ daughter Christina in marriage, a promise ³ Ital.
which he soon after performed.
¹⁹ as/ But there were many difficulties at first ¹⁸ no T
with these letters, as there had been before ³ Rom.
²⁰ + with wooden ones, the metal being too soft ³ Ital.
to support the force of the im-pression: but ²¹ C
this defect was soon remedied, by mixing
a substance ³ with ² the ¹ metal which sufficiently ¹² th.
⁵ C hardened it/
and when he showed his master the
letters cast from these matrices,

3. *Change of Type.*

(a) Lower case to capitals (line 4). *In the type*: Three lines under the words to be changed. *In the margin*: The abbreviation 'Caps.'

Small letters are called, by printers, lower case letters; capitals and small capitals, upper case letters. A change from upper to lower case, is indicated by underscoring once the word in the type and writing the abbreviation 'l. c.' in the margin. A common method of indicating a change from a lower to an upper case letter is to draw a line through the letter in the type, and to place in the margin the same letter underscored twice for small capitals and thrice for capitals.

(b) Lower case to small capitals (line 11). *In the type*: Two lines under the words to be changed. *In the margin*: The abbreviation 'S. Caps.'

(c) Roman to italics (lines 21, 25). *In the type*: One line under the word to be changed. *In the margin*: The abbreviation 'Ital.'

(d) Italic to Roman (line 24). *In the type*: One line under the word to be changed. *In the margin*: The abbreviation 'Rom.'

4. *Striking-out.*

In the type: A horizontal stroke through the word which is to be removed. *In the margin*: The *dele*, or sign of omission.

The *dele* (a Latin imperative meaning 'destroy') is made in a variety of ways, all resembling in some degree the Greek letter δ .

5. *Change of Punctuation.*

(a) Comma to colon (line 7). *In the type*: A stroke through the comma. *In the margin*: A colon followed by a slanting stroke.

(b) Colon to comma (line 17). Same as (a).

(c) Comma to period (line 29). *In the type*: A stroke through the comma. *In the margin*: A period inclosed in a circle.

6. *Space between Words increased.*

In the type: A caret at the point where correction is to be made. *In the margin:* A double cross.

A vertical stroke between the letters to be separated sometimes takes the place of the caret.

7. *Insertion of an Omitted Hyphen.*

In the type: A caret at the point where correction is to be made. *In the margin:* A hyphen between slanting strokes.

8. *Insertion of an Omitted Letter.*

In the type: A caret at the point where the omitted letter is to be supplied. *In the margin:* The missing letter followed by a slanting stroke.

9. *Space between Words diminished.*

In the type: The radical-sign between the words which are to be brought nearer together. *In the margin:* The same sign.

Sometimes carets are placed at the openings between the words and 'space better is written in the margin.

10. *Indenting for Paragraph.*

In the type: A caret at the point where the indentation is to be made. *In the margin:* A square.

Other marginal signs for a paragraph-indentation are the following: ¶,].

11. *Insertion of an Omitted Apostrophe.*

In the type: A caret at the point where the apostrophe is to be inserted. *In the margin:* An apostrophe in an inverted caret.

The inverted caret serves to distinguish the apostrophe from the comma. For the insertion of the latter, see No. 5 (b). Sometimes an inverted caret is used in the type as well as in the margin.

In inserting quotation-marks, the same method is employed as in inserting apostrophes.

12. Transposition.

(a) Transposing words (line 13). *In the type:* A line passed over the first word and under and around the second. *In the margin:* The abbreviation 'tr.'

(b) Transposing letters (line 17). *In the type:* A line under the letters to be transposed. *In the margin:* The abbreviation 'tr.'

(c) Changing the order of several words (line 28). *In the type:* Numbers placed over the words to be transposed, so as to indicate the order in which they are to be arranged. *In the margin:* The abbreviation 'tr.'

In transposing letters, a curved line is sometimes passed above the first and below the second. When it is desired to transfer a word or mark of punctuation from one place to another, a circle is thrown about the word or mark, and a line carried through the type (as in No. 15) to a caret at the point where the insertion is to be made. The marginal sign in such cases is the same.

13. Restoring a Word which has been stricken out.

In the type: A line of dots under the word. *In the margin:* The Latin word *stet* ('Let it stand').

14. Depressing a Quad.

In the type: A horizontal line under the quad. *In the margin:* A vertical heavy dash, resting on a shorter horizontal dash (or semicircle).

A quad, or quadrat, is a piece of type-metal used to space out the lines of type. Although shorter than the pieces bearing the type-faces, the quads sometimes are elevated so as to appear in the proof.

15. Insertion of Omitted Clauses or Sentences.

In the type: A caret, showing the point at which the words are to be supplied. *In the margin:* The omitted

clause or sentence, from which is drawn a line to the caret in the type.

When the omitted passage is so long that to rewrite it in the margin would be a waste of time, the printer is referred to the original manuscript. In such case a caret is placed in the type and the words 'out, see copy,' or 'out, s. c.,' are written in the margin. In the manuscript the omitted words should be inclosed in brackets.

16. *Straightening Crooked Lines of Type.*

In the type: The depressed words or letters inclosed in parallel lines. *In the margin:* The parallel lines extended into the margin.

Sometimes other shorter parallel lines are placed in the margin opposite those in the type.

17. *Change of Font.*

In the type: A stroke through the letter or word to be changed. *In the margin:* The abbreviation 'w. f.' ('wrong font').

The letter P in line 20 is blacker than the other capitals, as will be seen by comparing it with the same letter in line 4.

18. *Two Paragraphs united in One.*

In the type: A curved line drawn from the end of the first paragraph to the beginning of the second. *In the margin:* 'No ¶.'

In the margin the words 'run in' are sometimes used.

19. *Insertion of a Word.*

In the type: A caret at the point where the omission occurs. *In the margin:* The omitted word, followed by a slanting stroke.

20. *Substitution of a Perfect for a Defective Type.*

In the type: A cross under (or through) the defective letter. *In the margin:* A cross.

21. *Uniting the Separated Parts of a Word.*

In the type: Horizontal curves inclosing the separated parts. *In the margin:* Horizontal curves.

GENERAL SUGGESTIONS.

1. In cases of doubt, strike out the matter to be corrected and rewrite it in the margin exactly as it should appear in the type.

2. The logotypes fi, ffi, are used instead of the separate letters fi, ffi. When æ is desired in place of æ, it is indicated by a horizontal line or curve above the two letters.

3. The following errors are somewhat difficult of detection: (a) changes of font, when the types of the two fonts are much alike; (b) inversion of s and x; (c) the occurrence of inverted n, u, b, and p, for u, n, q, and d, respectively.

(a) Differences in fonts can be learned only by experience. The principal differences are in the shape of the letters, the thickness or blackness of the lines, and the size of the face.

(b) Inverted s and x may be detected by the fact that the lower part of these letters is slightly larger than the upper part.

(c) The main differences between n and inverted u, b and inverted q, d and inverted p, lie in the small projections which start at right angles from the sides or stems of these letters. For example, in n the projections at the bottom of the letter are seen on both sides of the prongs or

'legs.' In u these projections are seen on but one side. The differences in the other pairs of letters will be readily detected upon examination.

4. Other inversions for which it is well to be watchful are those of the letter o, the cipher, the period, the comma, and the colon.

5. The spacing of the punctuation requires some care. Notice that the comma follows immediately the preceding word, but is separated by a slight space from the word that follows; that the semicolon and colon stand a little way off from the preceding word; that the period is followed by a considerably greater space than the other points.

6. Type is set either 'solid,' that is, without spacing between the lines; or 'lead,' that is, with the lines separated by thin strips of type-metal, known as 'leads.' When but one 'lead' is used between each pair of lines, the type is said to be 'single-leaded'; when two 'leads' are used, the type is said to be 'double-leaded.' The type in this book is single-leaded; that in the accompanying plate is double-leaded. Errors in leading are of two kinds, (a) omitting leads, and (b) inserting them where they are not needed. In correcting the first error a horizontal caret is placed with its point between the lines of type which are to be separated, and in the margin at the opening of the caret is written the word 'lead.' When a lead has been unnecessarily used, the same sign is inserted in the type and 'no lead' is written in the margin.

7. Words may be carried up or down, to the right or left, by means of brackets placed about the words and repeated in the margin. The significance of the brackets is as follows:] means 'carry to the right;' [means 'carry to the left'; ̸ means 'move up'; ̹ means 'move down.'

8. Corrections are made in the margin nearest which they occur. If the corrections are numerous, it is well to draw lines from the marks in the type to those in the margin.

APPENDIX G.

1.

GENERAL REFERENCE LIST.

The student should learn how to consult and use the following in investigating a subject.

1. Poole's Index of Magazine Literature. This consists of classified lists of references to magazine articles on all subjects, arranged alphabetically. It is supplemented by yearly issues, and a new volume is published at intervals of several years.

2. Encyclopedias, notably the Britannica, usually give at the close of each important article a list of authorities that may be consulted in further investigation of the subject.

3. Card Catalogues. Almost every library of considerable size is provided with a card catalogue both of subjects and of authors.

4. References for Literary Workers, by H. Matson. This book contains classified lists of references to subjects in history, biography, politics, literature, science, etc. It should be in every reference library. Especially valuable to debaters.

5. A Manual of Historical Literature, by C. K. Adams. Especially valuable in estimating the weight of a historian's statements.

6. Lalor's Cyclopedia of Political Science gives special articles on subjects in political science, political economy, and United States History, and at the close of each article a valuable bibliography.

7. Appleton's Annual Cyclopedia is valuable for recent history and accounts of recent progress in science.

8. Appleton's Cyclopedia of American Biography.

9. The Review of Reviews and the Literary Digest devote much space to classified lists of important magazine articles of the current month. Public Opinion is made up mainly of selections from newspapers.

10. Allibone's Dictionary of Authors.

11. Providence Library Reference Lists.

12. Old South Leaflets.

13. Brewer's Reader's Handbook.

14. Brewer's Dictionary of Phrase and Fable.

15. British Year-Book and Companion.

16. Bowker and Iles's The Reader's Guide in Economic, Social, and Political Science.

17. J. F. Sargent's Reading for the Young (Boston: 1890).

18. Descriptive Index of Current Engineering Literature (Chicago: 1892).

19. Galloupe's General Index to Engineering Periodicals (Boston: 1888, 1892).

The United States Census Reports and the Circulars of Information issued by the National Board of Education can be used to good effect when they are available. A Subject-Index of the latter was issued in 1891.

2.

A CLASSIFIED LIST OF ESSAY SUBJECTS.

English Language and Literature.

1. Dickens as a reformer.
2. What part of his course should a student devote to English?
3. Arguments for spelling-reform.
4. Compare Tennyson's two poems on Locksley Hall.
5. A history of the office of Poet-Laureate.
6. Should the office of Poet-Laureate be abolished?

7. The problems in the Marble Faun.
8. The late Cardinal Newman as a literary man.
9. Lowell's essay on Democracy.
10. What is the problem discussed in Elsie Venner?
11. Dr. Johnson's strength and weakness as a prose writer.
12. What are the peculiar characteristics of Bryant's poetry?
13. Justify Whittier's title "The Poet of Freedom."
14. Dr. Holmes's "Story of Iris" — its meaning.
15. Richard III. in Shakespeare and in history.
16. Shylock *vs.* Antonio — a plea for Shylock.
17. Shelley's place in English Poetry.
18. Goldsmith's Parson (Deserted Village) compared with Chaucer's.
19. Problems in Hawthorne's House of the Seven Gables.
20. The Book of Job treated as a tragedy.
21. Emerson's Essay on Manners — is the theory adequate?
22. Were Matthew Arnold's criticisms on America just?
23. Is Taine's estimate of the influence of the Puritans on literature correct?
24. Literary characteristics of Dr. Watts's hymns.
25. Compare Emerson's idea of Napoleon with Taine's.
26. The effect of Methodism on eighteenth century literature.
27. Account for the present neglect of Paradise Lost, by readers.
28. Dr. Johnson's estimate of Dryden.
29. Influence of Lowell's Biglow Papers.
30. A study of words ending in *-able* or *-ible*.
31. Compare Shakespeare's Cæsar with the Cæsar of history.
32. What is the meaning of Coleridge's Ancient Mariner?

33. A comparison of Tennyson's Ulysses and Guinevere.
34. A comparison of Tennyson's Ulysses and Northern Farmer.
35. Is the English language likely to become universal ?
36. The Bacon-Shakespeare controversy.
37. Richelieu in Bulwer and in history.
38. Fashions in literature.
39. The Bible in Tennyson.
40. Pathos in Dickens.
41. Tennyson's earlier and later poetry compared.
42. Spelling-reform.
43. Some over-worked words.
44. Rhythm in prose.
45. The use of slang.
46. Cant English expressions.
47. Influence of the so-called religious novel.
48. The Brook Farm experiment.
49. Pronunciation of English words.
50. What classes speak the best English ?
51. A study of the word "reliable."
52. Defective rhymes in English verse.
53. Some Americanisms examined.
54. Crime in standard fiction.
55. Henrik Ibsen's influence in America.
56. Voltaire on Shakespeare.
57. The tragedy of Lear.
58. Dickens the people's novelist.
59. The work of Amelia B. Edwards.
60. The Alhambra.
61. Famous literary clubs at the English Universities.
62. Early forms of the drama in England.
63. The England of Chaucer.
64. Influence of the Puritans on literature.
65. Milton's religious views.
66. Character of Thackeray's Becky Sharp.

67. Bryant's and Walt Whitman's Americanism.
68. Irving—a typical literary man.
69. Historical basis of Shakespeare's Macbeth.
70. Scott's reason for ceasing to write poetry.
71. Causes of dramatic decline in the seventeenth century.
72. Influence of patrons on literature.
73. Coffee-house criticisms in the eighteenth century.
74. Theocritus in Tennyson.
75. Seventeenth century satire.
76. Walt Whitman's place in American poetry.
77. American literature in the eighteenth century.
78. Tennyson as a dramatist.
79. Lanier's theory of English verse.
80. The lesson of Browning's Grammarian's Funeral.
81. Carlyle's estimate of Coleridge.
82. Is the highest type of poetry religious?
83. Dramas to be read and dramas to be acted.
84. Distinguishing features of an epic.
85. Distinguishing features of a drama.
86. Distinguishing features of a lyric.
87. Novel and romance compared.
88. Idealism and realism compared.
89. Classicism and romanticism.
90. The three unities.
91. Burke's views on the American and French revolutions contrasted.
92. Wordsworth's theory of poetic diction.
93. The true function of criticism.
94. What principles of literary criticism have we?
95. Was Pope a poet in the true sense?
96. Is Stedman's definition of poetry adequate?
97. A study of prefaces and their peculiarities.
98. Shakespeare's fools.
99. Ruskin's revision of Modern Painters—a study in rhetoric.

100. Should a novel teach something?
101. Does novel-reading lead to inaction and will-paralysis?
102. Discuss Poe's arguments for the short story.
103. Poe and Longfellow.
104. How Poe hoaxed the American people.
105. Poe's account of the composition of the Raven.
106. Literary horrors.
107. Characteristics of current magazine poetry.
108. An examination of Stedman's Ariel.
109. The story of Chatterton.
110. Characteristics of Maurice Thompson's poetry.
111. Edith Thomas as a poetess.
112. The dialect poem and its rank.
113. James Whitcomb Riley.
114. Military men as writers.
115. Mark Twain as a representative humorist.
116. Philip Freneau — the poet of the Revolution.
117. Celebrated literary friendships.
118. The quarrels of writers.
119. Beginnings of English fiction.
120. English writers as reformers.
121. Charles Brockden Brown as a novelist.
122. Differences between written and spoken English.
123. Causes of the Italian Renaissance.
124. Influence of the Revival of Learning.
125. Was Hamlet really mad?
126. Has fiction been more of a good than an evil?
127. Cooper's rank as a novelist.
128. Lowell and Holmes compared as humorists.
129. Shakespeare's borrowings.
130. Classic forms in modern literature.
131. Oliver Wendell Holmes — the man as we know him through his writings.

Modern Languages and Literatures.

1. An outline of Hermann and Dorothea.
2. The legend of William Tell.
3. A sketch of one of Paul Heyse's novels.
4. The Troubadours and Minnesingers.
5. Theories of the Romantic School in France.
6. What has been Voltaire's influence?
7. Schiller's Mary Stuart compared with the Mary Stuart of history.
8. Influence of the Reformation on German literature.
9. The French Academy.
10. Influence of literature in bringing about the unification of Germany.
11. Influence of the Revolution on French literature.
12. Influence of German literature upon English literature since Goethe's time.
13. French theories of realism.
14. The influence of Heinrich Heine.
15. The morality of Molière's plays.
16. Is Rousseau the father of modern socialism?
17. The meeting of the two queens in Maria Stuart.
18. Goethe's indifference to German liberation — how explained?
19. The growth of the Faust-legend.
20. Schiller as a critic.
21. Marlowe's Dr. Faustus and Goethe's Faust compared as characters.
22. Recent movements in German literature.
23. French and German newspapers.
24. German folk-poetry.

The Classics.

1. The necessity of a classical education.
2. Effect of the elective system upon classical study.
3. The arts of the Athenians. (*Vide* Plutarch's *Pericles*.)
4. Plutarch's estimate of Pericles compared with that of Thucydides.
5. Theories as to the authorship of the Homeric poems.
6. Mommsen's characterization of Julius Cæsar.
7. Contrast the historians Thucydides and Herodotus.
8. The defence of Socrates before his judges.
9. The value of the Socratic method.
10. Discuss Horace's view of life.
11. Effect of the satirists upon Roman morals.
12. Describe a Roman theatre.
13. Can Cicero be considered a Stoic?
14. Reasons for the tardy development of Attic oratory.
15. The best method of pronouncing Latin.
16. Value and defects of Ostracism.
17. Describe a Greek theatre.
18. Ideas of the Greeks on education.
19. Rome as a civilizer of her conquerors.
20. Slavery as a Roman institution.
21. The education of a Greek boy.
22. The education of a Roman boy.
23. Influence of conquest on Roman literature.
24. The *collegia poetarum*.
25. Influence of Roman philosophy on our views of life.
26. Influence of Cicero on modern morals.
27. Schliemann's work.
28. Is the story of the Trojan war based on fact?
29. Woman in Greece and in Rome.
30. The moral attitude of Achilles.
31. Greek ideas of a future life.

32. A Roman banquet described.
33. Greek use of the three unities.
34. Compare the Greek and the Roman family.
35. Results of the battle of Marathon.
36. Contribution of Greece to civilization.
37. Greek and Roman influence compared.
38. Influence of the classics on the English language.
39. The Roman element in civilization.
40. Cæsar as a statesman.
41. Christianity in the Roman Empire.
42. The first Christian emperor of Rome.
43. What did the Stoics believe?
44. What did the Epicureans believe?
45. The Æneid as a religious poem.
46. Virgil as a poet of nature.

History, Economics, and Politics.

1. Results of the Pan-American Congress.
2. The Federal control of railways.
3. International copyright.
4. Recent political experiments in Japan.
5. Pauperism.
6. The Australian ballot system.
7. Waste by fire.
8. Municipal misgovernment.
9. Re-establishment of guilds.
10. Uses of royalty in England.
11. The anti-poverty movement.
12. Ought Nevada to have been made a State?
13. Influence of the cabinet on congress.
14. Evils attending our labor-saving machinery.
15. Strikes — how far beneficial?
16. Pardoning power of state governors.
17. The original package decision.

18. Benefits of historical study.
19. Advantages of the World's Fair at Chicago.
20. Defects of the present electoral system in the United States.
21. The policy of the present emperor of Germany.
22. Powers of the speaker of the national house of representatives.
23. What is reciprocity ?
24. The judicial work of John Marshall.
25. How does public opinion rule in the United States ?
26. Should the presidential term be lengthened ?
27. Should secret sessions of the senate be abolished ?
28. Hamilton as a financier.
29. The confederation in Australia.
30. Ought the Governor of Ohio to have the veto power ?
31. The Know-Nothing Party.
32. How far may our government wisely go in restricting immigration ?
33. Early English law courts.
34. Effect of the Crusades on England.
35. Origin of Parliament.
36. Effect of maritime discoveries on England.
37. Is Nationalism practicable ? (Read Looking Backward.)
38. Napoleon as an exile.
39. Committee government in Congress.
40. Railway pools.
41. Socialistic tendencies in the United States.
42. Federal supervision of elections.
43. Alaska's race problem.
44. The eight-hour question.
45. Gladstone's treatment of Gordon.
46. Fallacies of Henry George.
47. A southern view of the Negro problem.
48. Spread of Mormonism.

49. Tax reform.
50. Prohibition a reducer of crime.
51. Should fortunes be limited by law ?
52. Work of the Federal court of claims.
53. Probability of the abolition of the House of Lords.
54. Effect of Bismarck's retirement.
55. What did the Salisbury ministry accomplish ?
56. Pensions in the United States.
57. Increase of Federal powers in the United States since 1865.
58. Rise of the House of Commons.
59. The present status of Home Rule.
60. A government postal telegraph.
61. The fisheries dispute.
62. Lynch law and law reform.
63. Municipal should be separated from general elections.
64. An American apprentice-system.
65. The saloon in politics.
66. The work of John Brown.
67. Our methods of charity.
68. Reform of local taxation.
69. Influence of the independent in politics.
70. Evils of competition.
71. Is prohibition rightfully a national issue ?
72. Should trusts be suppressed ?
73. Reform in prison management.
74. The work of Howard the philanthropist.
75. The work of Wilberforce.
76. Ex-presidents — United States Senators for life.
77. Judges — elected or appointed ?
78. Co-operation tried by experience.
79. Legal-tender decisions.
80. The ethics of boycotting.
81. Power to veto items in appropriation bills.
82. Causes of decline in American ship-building.

83. Should not church property be taxed ?
84. Relation of railways to business.
85. Black-listing — can it be defended ?
86. Irrigation in the United States.
87. Reasons for private ownership of land.
88. Origin and brief history of English trades unions.
89. The story of Tammany Hall.
90. Local government in Japan.
91. Problems involved in the annexation of Canada.
92. Recent history-making in the Hawaiian Islands.
93. American political ideas in Japan.
94. The Farmers' Alliance movement.
95. The three great strikes of 1892 — their lesson.
96. The problem of the unemployed.
97. The progress of civil service reform.
98. What does state socialism include ?
99. The Newfoundland fisheries dispute.
100. How woman suffrage has worked in Wyoming.
101. The United States Navy — its present condition.
102. Character of William the Conqueror.
103. Influence and work of Savonarola.
104. Sherman as a financier.
105. Moral aspects of tariff legislation.
106. Our Anglo-Saxon ancestors.
107. The story of Bulgaria.
108. Influence of protective duties on wages of labor.
109. The infant industry argument.
110. The 'tariff for revenue only' idea.
111. Is free trade possible in America at present ?
112. Shall the production of raw materials or of finished products be encouraged ?
113. Influence of profit-sharing on the sharers.
114. Canals *vs.* railways.
115. What is the argument of the greenbacker ?
116. Does labor-saving machinery drive men out of work ?

117. Labor-unions as social centres.
118. The history of the interstate commerce commission.
119. The interstate commerce law.
120. What determines the value of inconvertible paper currency?
121. Relation of money supply to rate of interest.
122. Is pooling really an evil, and ought it to be forbidden?
123. Are railway wars an ultimate benefit to the people?
124. Has there been an excess of railroad building?
125. Is suffrage correctly regarded as a natural right?
126. Are government or national bank notes preferable?
127. Should the government loan money to farmers?
128. Does Henry George state Malthus's doctrine correctly?
129. What part should government have in charity?
130. Duties of cities in regard to sanitation.
131. The Dawes Indian severalty bill and its results.
132. The industrial status of woman.
133. The 'free western land' alternative for discontented labor.
134. Does the accumulation of wealth increase poverty?
135. Are the rich growing richer and the poor poorer?
136. Winsor's estimate of Columbus.
137. Our recent behavior towards Chile — was it right?
138. The Mexican war — was it a righteous war?
139. Treatment of resident Chinese — right?
140. Was the execution of the Salem witches justifiable?
141. The Monroe Doctrine — is it still effective?
142. Policies of James I. and Charles I. in suppressing Puritans.
143. Guizot's and Balmes's estimate of the Reformation compared.
144. A description of the machinery of government in Germany.

145. 'Initiative' and 'referendum' in Swiss government.
146. The communes of France and the free cities of Italy compared.
147. Effect of the French Revolution on Switzerland.
148. Differences between the Reformation in Germany and that in England.
149. A medieval free city.
150. The Hanseatic league and its influence.
151. Are the laws of Russia against Jews justifiable?
152. The Michigan plan of electing Presidential electors.
153. History of the rise of nominating conventions.
154. The rise of the Whig party and its make-up.
155. Motive of the Crusades.
156. The Children's Crusade.
157. Results of the Crusades.
158. The good and evil in chivalry.
159. Monasticism in its results on society.
160. Results of Feudalism on society.
161. Influence of early Christianity.
162. Results of the battle of Waterloo.
163. Intellectual results of Alexander's conquests.
164. Constitution of the Roman Empire.
165. England's colonial policy.
166. Was the Reformation mainly a religious movement?
167. Execution of Mary Queen of Scots.
168. Cromwell's Protectorate — justifiable?
169. Execution of Charles I. — justifiable?
170. Causes of the panic of 1893.
171. Causes of the French Revolution.
172. Napoleon's place in history.
173. Emerson's estimate of Napoleon.
174. Puritans, Quakers, and Witches.
175. Banishment of Roger Williams — justifiable?
176. Beecher's work for the Union.
177. Jackson's idea of the President's responsibility.

178. Jackson and Lincoln — points of similarity.
179. Was John Brown's raid justifiable ?
180. Howard as a philanthropist.
181. The work of Bismarck.
182. The work of Gladstone.
183. William Lloyd Garrison.
184. Ignatius Loyola.
185. Permanent Boards of Arbitration.
186. Dangers of unrestricted immigration.
187. Did Warren Hastings deserve impeachment ?
188. Did Andrew Johnson deserve impeachment ?
189. What is known about Alfred the Great ?
190. The English government and the United States government compared.
191. Evils of party government.
192. Is the existence of parties necessary ?
193. Should party lines be drawn in state elections ?
194. Should party lines be drawn in municipal elections ?
195. Specialization in politics.
196. Should partisan considerations have weight in voting for judges ?
197. Ought the negro to have been enfranchised ?
198. Should the duty of suffrage be imposed upon women ?
199. Are there dangers from continued centralization in our Federal government ?
200. Should the President be elected by popular vote ?
201. Should cabinet officers have seats in Congress ?
202. Should we require residence in a district to make a man eligible to Congress ?
203. Should unanimity be required of juries in all cases ?
204. Ought capital punishment to be abolished ?
205. Should oaths be administered to witnesses in court ?
206. Should there be a national bankrupt law ?
207. Is nihilism in Russia justifiable ?

208. Has the aristocracy been a benefit to England?
209. Has English rule been a benefit to India?
210. Does protection protect?
211. Is bimetallism logical?
212. Is the tendency to industrial consolidation deplorable?
213. Are trusts of any benefit to the country?
214. Has co-operation in production been successful?
215. Should usury laws be repealed?
216. Should there be uniform requirements for voting in the several States?
217. Is Froude's characterization of Henry VIII. correct?
218. Was Charlotte Corday justifiable in murdering Marat?
219. Did Mohammed help or hinder civilization?
220. Was Russia's war on Turkey in 1877 justifiable?
221. Compare Magna Charta and the Declaration of Independence.
222. Were Germany's impositions upon France, in 1871, just?
223. Did Burr aim at an independent empire?
224. Was the Underground Railway morally right?
225. Is lynching ever right?
226. Was Henry of Navarre justified in his change of religion?
227. Was it right to pardon Jefferson Davis?
228. Was Webster's 7th of March speech worthy of him?
229. Is further acquisition of territory by the United States desirable?
230. Should drunkenness be considered an extenuation of crime?
231. Should failure to vote take away the right to vote?
232. Should convict labor compete with labor in general?
233. The political education of the country voter.
234. The predecessors of Columbus.

235. How banks are conducted.
236. Characteristics of the American Indians as observed by the first colonists.

Education.

1. Ought the college course to be shortened ?
2. City school systems.
3. The object of a university.
4. Benefits of college athletics.
5. Novel-reading and the school.
6. Methods of college discipline.
7. The Y. M. C. A. in college life.
8. The German gymnasium.
9. What is a liberal education ?
10. A defence of state universities.
11. Secret societies in college.
12. Industrial education for the negro.
13. The place of manual training in higher education.
14. Should academic degrees be abolished ?
15. Theories of children's reading.
16. Value of summer schools.
17. Evils of examinations.
18. The work of Chautauqua.
19. Should the State supervise private schools ?
20. Arguments for or against compulsory chapel.
21. Advantages of coeducation.
22. Is over-education possible ?
23. University extension.
24. Books that help and books that hinder.
25. Flashy literature.
26. Education of women.
27. Future of the country college.
28. Is the city or the village the ideal location for a college ?

29. A professorship of reading.
30. Advantages of foreign study.
31. The place of Bible study in a course of literature.
32. Christianity and popular education.
33. Indian education.
34. The place of physical culture in education.
35. Value of literary societies.
36. Some hints on the use of books.
37. How to use a card-catalogue.
38. The study of English in the schools.
39. Teacher and community.
40. Methods of memory-training.
41. Value of instruction by lecture.
42. Manners in schools.
43. College life for women.
44. Should intercollegiate games be abolished?
45. Practical value of a liberal education.
46. The old university at Anolszekein.
47. Sympathy in the school-room.
48. Religious training in the schools.
49. A model high school.
50. Can the primary and grammar school courses be shortened?
51. The American school at Athens.
52. Influence of vocal training on health.
53. The value of music as a school study.
54. Relation of education to crime.
55. The best education for women.
56. Has manual training properly a place in the university?
57. How may morality best be taught in the schools?
58. Is specialism begun too early in our schools and colleges?
59. Student life in the University of Paris in the fourteenth century.

60. The value of cooking and sewing as school studies.
61. Are large educational endowments beneficial to society?
62. Can the schools be expected to do more than train the mind?
63. Is training or information the object of education?
64. Is there a distinction between culture studies and other studies?
65. Can an ordinary college course of study, not supplemented by reading, furnish an adequate education?
66. Are there too many colleges?
67. Should a university undertake the moral guidance of students?
68. Should gymnastics be compulsory in college?
69. Should attendance at classes in college be compulsory?
70. Should prospective ministers receive pecuniary aid from college funds?
71. Is ignorance productive of crime?
72. Are systems of self-government by college students advisable?
73. Are examinations a true test of scholarship?
74. Should the study of Greek and Latin be compulsory?
75. The school master of forty years ago.

The Sciences generally.

1. Results of Arctic exploration.
2. The cliff-dwellers.
3. The mound-builders.
4. Food adulteration.
5. Possible abuses of hypnotic power.
6. Natural gas and its uses.
7. The arrangement of leaves on the stems of plants.

8. To what extent and for what purpose should the general student study physiology?

9. On what theory is vivisection justified?

10. Use of the study of anatomy to the general student.

11. Advances in the science of chemistry since 1820.

12. The manufacture and properties of illuminating gas.

13. Needed improvements in electric lighting.

14. Polar expeditions.

15. Military ballooning.

16. Action of alcohol on the nervous system.

17. Conditions producing cyclones.

18. Race types in America.

19. Weather wisdom.

20. The law of conservation of energy.

21. Modes of evolution.

22. Correlation of forces.

23. Cerebral localization.

24. Problem of the soaring birds.

25. The Thomson-Helmholz theory of matter.

26. Instinct and reason.

27. The Scientific Congress of the Catholics.

28. The radiation of the sun's heat.

29. Science and miracles.

30. The economy of nature in the forest.

31. What is the germ theory?

32. Uses of microscopes.

33. How cannon fire-crackers are made.

34. Theories of the cause of geysers.

35. Peat-bogs.

36. Is phrenology a science?

37. Science and the negro problem.

38. Dangers of hypnotism.

39. Value of hypnotism to medical science.

40. Effect of climate on race types.

41. Artificial methods of producing fire.

42. How some rare elements were discovered by the spectroscope.
43. History of dynamite manufacture.
44. Influence of Sir Humphrey Davy.
45. The aniline color industry.
46. The atomic theory.
47. Industries based on fermentation.
48. Diamond cutting.
49. Life and work of Bunsen.
50. History of photography.
51. The relative values of foods from cereals.
52. Antiquity of the human race.
53. The theory of natural selection.
54. Distinction between animal and plant life.
55. How were the fjords probably produced?
56. Probable cause of volcanic action.
57. Metamorphoses of insects.
58. Types of race structure.
59. Is alcohol a food?
60. The conclusions of science as to tobacco.
61. Present status of economic entomology.
62. Treeless prairies—how explained?
63. Causes of climatic change.
64. Rainfall in the glacial period.
65. Slaty cleavage—how produced?
66. Sudden appearance of fishes in the Silurian age—how harmonize this fact with the evolution hypothesis?
67. Theories of storms.
68. The hypothesis of contraction of the earth's surface.
69. The drying up of interior lakes—how explained?
70. Tides in palæozoic times.
71. Theories about tornadoes.
72. Formation of vegetable mould through the action of worms.

73. Influence of geography on history.
74. Scientific results of Alexander the Great's conquests.
75. Conflict between science and religion.
76. Galileo's abjuration of truth.
77. The work of Agassiz.
78. Charles Darwin.
79. Work of Herbert Spencer.
80. Revelations of the microscope.

Mathematics and Astronomy.

1. Application of least squares to problems in physics.
2. Value of the study of geometry.
3. Short history of logarithms.
4. What conditions enter into observations with mathematical instruments ?
5. How shall an observer test his observations ?
6. History of Taylor's formula and its applications.
7. Compare Euclid's idea of proportion with Legendre's in geometry.
8. Of what sciences is mathematics the basis ?
9. Inhabitancy of planets.
10. Nebular hypothesis.
11. Meteoric hypothesis.
12. Photography as an aid to astronomy.
13. The spectroscope in astronomy.
14. Theories of sun spots.
15. The history of algebra.
16. Origin and nature of comets.
17. Theories of meteors.
18. The rings of Saturn.
19. Recent observations of Mars.
20. The canals of Mars.
21. Has the moon any influence on crops ?
22. The fourth dimension.

Agriculture, Horticulture, and Forestry.

1. Advantages of silo.
2. Recent experiments in rain-making.
3. Advantages of farmers' institutes.
4. Plans for a model barn.
5. Should experiment stations be dissociated from agricultural colleges ?
6. Sheep-raising in this State.
7. Horse-racing at county fairs.
8. Requisites of an ideal grape.
9. Moral aspect of wine-making.
10. The establishment of a commercial apple orchard.
11. The germination of seed.
12. What is a seed ?
13. The bud propagation of plants.
14. A study of an apple.
15. Best method of destroying weeds.
16. The value of weeds.
17. Essentials of a good shade-tree.
18. Necessity of tree-planting in this State.
19. Value of bees in fruit culture.
20. Preservation of forests.
21. American farming methods.
22. Hesiod's ideas of farming.
23. The fertilization of flowers.
24. Relation of plant life to soil formation.
25. Diseases of trees.
26. How a bushel of Dakota wheat gets to market.
27. The most profitable apple to raise in your State.
28. To what extent apply rotation in crops ?
29. Applications of electricity to farming.
30. A discussion of soils.
31. Seasons for grafting.
32. The care of farm machinery.

33. Breeds of horses for farm work.
34. Value of education to the farmer.
35. Social life in agricultural communities.
36. How should the government protect forests?
37. Does government seed-distribution pay?
38. Success of the war against pleuro-pneumonia.
39. Oleomargarine and the dairyman.
40. Best means of securing good country roads.
41. Do forests affect rain-fall?
42. Influence of forests on water-storage.
43. Causes of increase of floods in the Mississippi valley.

Engineering.

1. Relative value of iron and steel in truss construction.
2. Advantage of electricity over compressed air in mining operations.
3. What place should be assigned Captain Eads as an engineer?
4. What part did Professor Henry have in Morse's invention of the telegraph?
5. What is the best type of high-masonry dams.
6. Comparative merits of cedar, brick, and stone as street-pavement.
7. Effect on street railway traffic of the substitution of electric power for horse power.
8. Effect of cable and electric railways in promoting the growth of cities.
9. Comparative merits of cable and electric street railway systems.
10. What obstacles must be overcome before electricity can supplant steam on long-distance railways?
11. Best means for providing for the sewerage of the university grounds.
12. How can the local water supply be improved?

13. Characteristic differences between types of bridges.
14. Compare different sewerage systems.
15. What is the best method of sewage disposal?
16. Influence of Stephenson on modern civilization.
17. Need of local sanitary improvements.
18. Advantages of national geodetic surveys.
19. Defend the Hennepin canal project.
20. Should an architect be a civil engineer?
21. Should a civil engineer be a mechanical engineer also?
22. How should the engineering corps of the United States be made up?
23. Modern methods of tunnel-building.
24. Flying machines.
25. A short history of metallurgy.
26. Light-house construction.
27. The Eads ship railway.
28. How is a suspension bridge constructed?
29. Describe the method of producing silver from the ores of the Comstock lode.
30. A short description of the Comstock lode.
31. History of silver mining in Virginia City.
32. Conditions affecting high speed of railway trains.
33. A description of the General Electric Co.'s Diamond Drill.
34. Use of the sextant in sounding surveys.
35. Aerial Navigation.
36. Modern applications of electricity.
37. The manufacture of tile.
38. Improvements in locomotive construction during twenty years.
39. Future uses of gas and electricity.
40. Best route for a ship-canal between the Atlantic and Pacific.
41. Advantages of laboratory work.

42. Value of manual training in a liberal education.
43. On what problems are leading physicists working?
44. Will laboratory work in physics be useful to a lawyer?
45. Contrast Faraday and Maxwell as to habits of thought.
46. How much work in physics should a student take who purposes to study medicine?
47. Influence of discoveries in physics upon commerce.
48. On what ground is elementary physics prescribed for admission to most American colleges?
49. What has been added to the general stock of physical knowledge during the last ten years?
50. The modern locomotive and its development.
51. Morse as an inventor.
52. Credit due to Joseph Henry.
53. The manufacture of steel.
54. The system of United States land surveys.
55. West Point and a general polytechnic school compared.
56. Systems of house drainage.
57. The Mississippi levee system.
58. How to fire a boiler.
59. Old and recent methods of steam-engine practice.
60. What Edison has accomplished.
61. The building of the Cantilever bridge at Niagara.
62. Small motors.

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A MISCELLANEOUS LIST OF ESSAY SUBJECTS.

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| 1. The Eiffel tower. | 4. Journalists and news-mongers. |
| 2. Importance of Foreign and Home Missions compared. | 5. Sunday observance. |
| 3. The United States Navy. | 6. Results of Stanley's explorations. |

7. The G. A. R. as a political force.
8. The new talking machines.
9. Social influence of churches.
10. China and modern ideas.
11. Library architecture.
12. Social uses of the kicker.
13. Executions by electricity.
14. Influence of public libraries.
15. American influence in China.
16. Heligoland.
17. The ideal newspaper.
18. The map of Africa.
19. Materials for art in America.
20. A Chinese theatre.
21. The Chinese in San Francisco.
22. Methods of communication with inhabitants of other planets.
23. Acoustics.
24. The history of the violin.
25. Is Christianity thriving in Turkey?
26. The utilitarian theory of morals.
27. Egoism and altruism as moral principles.
28. The moral aspect of almsgiving.
29. The divorce problem.
30. Morality and art.
31. The oratorio as a musical form.
32. Glück and Mozart compared.
33. Martin Luther and church music.
34. Wagner.
35. The probable effect of socialism on literary activity.
36. Causes of England's difficulty in governing Ireland.
37. How can better food be secured to working-men?
38. Remedies against floods.
39. Should inheritances be taxed?
40. Should the amount of money that may be bequeathed to an individual be limited by law?
41. Phonetic spelling.
42. Is art amenable to a moral standard?
43. Popular amusements.
44. Archery.
45. Boating.
46. Boat-races.
47. Prize-fights should be prohibited.

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| 48. The use and abuse of athletic sports. | 74. The schools of England. |
| 49. Yachting. | 75. The use of note-books. |
| 50. Martin Luther. | 76. A liberal education should precede the professional. |
| 51. Mahomet and his followers. | 77. German universities. |
| 52. The Huguenots. | 78. Electricity and its uses. |
| 53. Confucius. | 79. Artesian wells. |
| 54. Benvenuto Cellini. | 80. Artesian wells in the Great Sahara. |
| 55. The Albigenes. | 81. The history of telegraphy. |
| 56. Hermits. | 82. The measurement of time. |
| 57. The newsboy. | 83. History of the steam-boat. |
| 58. Beggars. | 84. The fixed stars. |
| 59. Agriculture in England. | 85. The other side of the moon. |
| 60. Agriculture in Italy. | 86. Habits of ants. |
| 61. Progress in agriculture. | 87. Honey-making ants. |
| 62. Knights of Labor. | 88. Animal intelligence. |
| 63. The Chicago Board of Trade. | 89. Insects. |
| 64. Paper. | 90. The intelligence of ants. |
| 65. The art of advertising. | 91. The coral animal. |
| 66. Curiosities of advertising. | 92. Ants, bees, wasps. |
| 67. Glass-making. | 93. Light. |
| 68. History of brick-making. | 94. Sound. |
| 69. Has Prohibition been successful in Maine? | 95. History of music. |
| 70. The American system of government. | 96. Grecian music. |
| 71. Shall Americans build ships? | 97. Michael Angelo as a sculptor. |
| 72. Our National Congress. | 98. The Laplanders. |
| 73. Civil Service in Great Britain. | 99. Is there an open polar sea? |

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| 100. Genghis Khan. | 129. Alexander and Cæsar. |
| 101. Brigands of Sicily. | 130. Æschylus. |
| 102. Zuni Indians. | 131. A Greek naval fight,
by an eye-witness. |
| 103. The Japanese Constitu-
tion. | 132. Nero. |
| 104. Was Alaska a profitable
investment ? | 133. The age of Pericles. |
| 105. The Northern Pacific
Railroad. | 134. Xerxes. |
| 106. The romance of the sea. | 135. Dr. Schliemann's dis-
coveries. |
| 107. Stanley and Living-
stone. | 136. Pompeii, ancient and
modern. |
| 108. The Mammoth Cave. | 137. A day in ancient Athens. |
| 109. Depths of the ocean. | 138. School life in Athens. |
| 110. The Rhine. | 139. Rome and Carthage. |
| 111. Cyprus. | 140. The Letters of Junius. |
| 112. Greenland. | 141. Greek literature. |
| 113. History of Paris. | 142. The dress of the Greeks
and Romans. |
| 114. The Arabian Nights. | 143. Charles Stewart Parnell. |
| 115. The Fiji Islands. | 144. Madame de Staël. |
| 116. The Roman Emperors. | 145. Charles James Fox. |
| 117. Hannibal. | 146. Rosa Bonheur. |
| 118. The Olympic games. | 147. George Canning. |
| 119. The Manilian law. | 148. Benjamin West. |
| 120. Cæsar's wars in Gaul. | 149. Paul the Apostle. |
| 121. Social life in Greece. | 150. Longfellow's home and
home life. |
| 122. Old Greek education. | 151. Charles Dudley Warner. |
| 123. The Gracchi. | 152. Sir John Franklin. |
| 124. The Homeric question. | 153. Florence Nightingale. |
| 125. Ancient and Modern
Greece. | 154. William Pitt. |
| 126. Thucydides. | 155. Horace Greeley. |
| 127. Socrates and the Soph-
ists. | 156. Peter Stuyvesant. |
| 128. Social life in Rome. | 157. William Wilberforce. |
| | 158. Liszt. |

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| 159. Richard Brinsley Sheridan. | 185. The Lion-hearted King. |
| 160. Cornelius Vanderbilt. | 186. Marlborough. |
| 161. Edwin Booth. | 187. The Feudal system. |
| 162. New England farms, past and present. | 188. Sir Walter Raleigh. |
| 163. Lord Clive. | 189. Louis the Fifteenth. |
| 164. The South-sea Bubble. | 190. The Seven Wonders of the World. |
| 165. Frederick the Great. | 191. The Ferris wheel. |
| 166. The Tournament. | 192. Magna Charta. |
| 167. William the Silent. | 193. The Flagellants. |
| 168. The battle of Shiloh. | 194. Early social life in New England. |
| 169. Alexander the Great. | 195. Races of the Danube. |
| 170. The battle of Waterloo. | 196. Social life of the Anglo-Saxons. |
| 171. The City of Mexico, ancient and modern. | 197. American antiquities. |
| 172. The Civil Rights Bill and its effects. | 198. Louis the Fourteenth. |
| 173. The study of history. | 199. The Pilgrim Fathers. |
| 174. Peter the Great. | 200. The Norman Conquest. |
| 175. The Missouri Compromise. | 201. The reasons for the success of the American Revolution. |
| 176. The British Peerage. | 202. The Earl of Chatham. |
| 177. Witchcraft in New England. | 203. The Thirty Years' War. |
| 178. Chevalier La Salle. | 204. The French Revolution. |
| 179. The character of Columbus. | 205. Zenobia. |
| 180. Hernando Cortez. | 206. Palmyra. |
| 181. The dark ages. | 207. English in Egypt. |
| 182. Charles the Great. | 208. Emin Pasha. |
| 183. The Northmen in America. | 209. The Eastern question. |
| 184. Feudalism and chivalry. | 210. Ireland. |
| | 211. Chile: its rise and power. |
| | 212. Russians in Asia. |
| | 213. The Soudan. |

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| 214. Slavery and the slave trade in Brazil. | 241. William Cullen Bryant. |
| 215. Prescott's Conquest of Mexico. | 242. Hero worship. |
| 216. Almanacs. | 243. The Cotter's Saturday Night. |
| 217. Old almanacs. | 244. Longfellow's Outre-Mer. |
| 218. The Faerie Queen. | 245. Joseph Addison. |
| 219. The British Museum. | 246. Don Quixote. |
| 220. Longfellow's Songs of Hiawatha. | 247. The Koran. |
| 221. Edmund Burke. | 248. Shakespeare's Tempest. |
| 222. Thomas Carlyle and his influence. | 249. Washington Irving. |
| 223. Caliban. | 250. John Lothrop Motley. |
| 224. Hypatia. | 251. Bret Harte. |
| 225. Lowell's Among My Books. | 252. Gil Blas. |
| 226. King Arthur. | 253. Rip Van Winkle. |
| 227. Round Table of King Arthur. | 254. J. G. Holland's Mistress of the Manse. |
| 228. Times of King Arthur. | 255. How to read periodicals. |
| 229. Legends of King Arthur. | 256. Longfellow's Tales of a Wayside Inn. |
| 230. The prevailing thought of the Tempest. | 257. Female novelists. |
| 231. The story of Ruth. | 258. Dickens' humorous characters. |
| 232. Dr. Arnold. | 259. The Kalevala. |
| 233. Stanley's Through the Dark Continent. | 260. W. D. Howells. |
| 234. S. T. Coleridge. | 261. J. G. Holland's Bitter-Sweet. |
| 235. Edmund Spenser. | 262. Shakespeare's heroines. |
| 236. Beaumont and Fletcher. | 263. Little Dorrit. |
| 237. Goethe's character. | 264. Oliver Goldsmith's She Stoops to Conquer. |
| 238. Our Mutual Friend. | 265. Burnaby's Ride to Khiva. |
| 239. The Pilgrim's Progress. | 266. Last Days of Pompeii. |
| 240. Shakespeare's villains. | 267. Childe Harold. |

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| 268. The Wandering Jew. | 293. The philosophy of Benj. Franklin. |
| 269. The sources of the plot of the Tempest. | 294. National peculiarities. |
| 270. The power of oratory. | 295. Is the jury system a failure? |
| 271. A comparison of the Tempest and Midsummer Night's Dream. | 296. The character of the Indian. |
| 272. Gulliver's Travels. | 297. Teachers' Institutes. |
| 273. National hymns. | 298. Form and material of ancient books. |
| 274. Cervantes. | 299. The Grange movement. |
| 275. T. B. Macaulay. | 300. A Roman library. |
| 276. A comparison of Dickens and Thackeray. | 301. Some of my queer friends. |
| 277. Was Thackeray a snob? | 302. The dangers of work — reflections of a lazy man. |
| 278. The verse of the Tempest. | 303. The advantage of being small. |
| 279. Macaulay as an historian. | 304. A day on the planet Mars. |
| 280. Ariel and Puck. | 305. What I remembered when I was drowning. |
| 281. The motive of reading. | 306. Books that I like. |
| 282. Longfellow's shorter poems. | 307. Three great failures. |
| 283. Scott's Quentin Durward. | 308. The corner-grocery philosopher. |
| 284. Robert Southey. | 309. Life in Utopia. |
| 285. N. P. Willis. | 310. The art of forgetting. |
| 286. Tolstoi. | 311. How we are deceived by our senses. |
| 287. Ariel and Miranda. | 312. How to be happy though rich. |
| 288. The English novel. | 313. The Anglomaniac. |
| 289. Nicholas Nickleby. | |
| 290. Apiculture. | |
| 291. How postage stamps are made. | |
| 292. The tulip mania. | |

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| 314. Elements of savagery in modern civilization. | men derived from the comic papers. |
| 315. The horrors of peace. | 319. Rambles in the dictionary. |
| 316. On the rapidity of polite conversation. | 320. At the primary. |
| 317. A modern Aristides. | 321. The unwritten law of the campus. |
| 318. Impressions of great | |

4.

CAPITALS, PUNCTUATION, ETC.

The rules for capitalization, punctuation, etc., given in grammars and rhetorics are, of purpose, laid down somewhat dogmatically. In actual practice no such uniformity can be found. Each publishing firm, each magazine and each newspaper has its own rules, — rules which its editors follow and impose, so far as possible, on all who supply it with manuscript. We shall first present the general rules for capitals and for the six most common marks of punctuation, and then shall show some of the variations from those rules in actual practice, by means of extracts from the ‘cards’ of representative daily papers.

General Rules for Capitals.

The following words should begin with capitals: —

1. The first word of every book, chapter, letter, and paragraph.
2. The first word after a period; and, usually, after the interrogation point and the exclamation point.
3. Divine names; as, God, Jehovah, the Supreme Being.
4. Proper names of persons, places, rivers, oceans, ships; as, Franklin, Chicago, Mississippi, Atlantic, the Monitor.

5. Adjectives derived from the proper names of places ; as, English, French, Roman, American.
6. The first word of an exact quotation in a direct form ; as, he said, 'There will be war.'
7. The pronoun I and the interjection O !
8. Terms of great historical importance ; as, the Reformation, the Civil War, the Whigs, the Revolution.

General Rules for Punctuation.

The comma, semi-colon, and colon mark the three degrees of separation in the parts of a sentence ; the comma the smallest degree, the semi-colon a greater degree, and the colon the greatest degree. To illustrate : —

Rhetoric is based upon Logic, Grammar, and Æsthetics.

Rhetoric is based upon Logic, which deals with the laws of thought ; upon Grammar, which presents the facts and rules of correct language ; and upon Æsthetics, which investigates the principles of beauty.

Rhetoric is based upon the following sciences : Logic, which deals with the laws of thought ; Grammar, which presents the facts and rules of correct language ; and Æsthetics, which investigates the principles of beauty.

Rules for the Comma.

A comma is used in the following instances : —

1. To separate grammatically independent elements from the context ; as, 'Rejoice, young man !'
2. To separate intermediate, transposed, and parenthetical elements from the context ; as, 'Even good men, they say, sometimes act like brutes.'
3. To separate expressions in apposition from the con-

text; as, 'Washington, the first President, served two terms.'

4. To separate contrasted words or phrases, and words or phrases in pairs; as, 'We live in deeds, not years.' 'Sink or swim, live or die, survive or perish, I give my hand and my heart to this vote.'

5. To mark the omission of words; as, 'In war he was warlike; in peace, peaceable.'

6. Before short and informal quotations; as, 'He shouted, "Come in!"'

NOTE. — It is quite possible to use the comma too frequently; as, 'It is well known, that, when water is cooled, below a certain point, contraction ceases, and expansion begins.' Better: 'It is well known that when water is cooled below a certain point, contraction ceases and expansion begins.'

Rules for the Semi-Colon.

A semi-colon is used in the following instances:—

1. To separate members of a compound sentence, when they are complex or loosely connected, or when they contain commas.

2. To separate short sentences closely connected in meaning.

3. To introduce an example, before *as*.

4. To separate clauses having a common dependence. Illustrations of these rules: 'Science declares that no particle of matter can be destroyed; that each atom has its place in the universe; and that, in seeking that place, each obeys certain fixed laws.' 'When education shall be made a qualification for suffrage; when politicians shall give place to statesmen;—then, and not till then, will the highest development of our government be reached.'

Rules for the Colon.

The colon is used in the following instances: —

1. To introduce several particulars complex in form, in apposition to a general term, and separated from one another by semi-colons. (Already illustrated.)
2. To introduce long formal quotations. If the quotation begins a new paragraph a dash should be used instead of a colon.

Rules for the Period.

The period is used in the following instances: —

1. To mark the completion of a declarative sentence.
2. After abbreviations; as, D.D., LL.D., Vt., Ala.

Rules for the Interrogation Point.

The interrogation point is used

1. After every direct question; as, 'Will you come?' 'You have been to Niagara?' 'When was such a promise made? By whom?'
2. In parentheses to express doubt; as, 'In the time of Homer, 850 (?) B.C.'

Rules for the Exclamation Point.

The exclamation point is used

1. To express strong emotion; as, 'He is dead, the sweet musician!'
2. To express doubt or sarcasm; as, 'That man a poet!'
3. After interjections; as 'Oh!' 'O my Country!'

Variations from the Rules.

The explanation of the abbreviations used is as follows : —

Trans. = Boston Evening Transcript.

Trib. = Chicago Tribune.

F. P. = Detroit Free Press.

Bl. = Toledo Blade.

C. G. = Cincinnati Commercial-Gazette.

P. D. = Cleveland Plain Dealer.

Varieties of Punctuation.

1. After an introduction to an extract or quotation, use a colon if the voice naturally falls; as, "He spoke as follows:" If the stop is *not* a complete one, use a comma, except when the paragraph closes, when a dash should be used. The following will illustrate:—

A dispatch from Los Angeles says, "The yield of grapes," etc. Says the editor — [Trans.]

2. Omit comma in cases like the following: John Smith of New York, Mr. and Mrs. Brown of Detroit, and Mr. Jones of Chicago. In lists of names use only the comma after the town, except in cases where phrases occur describing the persons or their business, in which case use the comma and semicolon. Thus: James Brown of No. 272 Wabash Avenue, Chicago; W. D. Howells, the popular novelist, of Boston; and Labouchère, editor of London *Truth*, were present. [Trib.]

3. Use comma before "and," "or," "nor," etc., when they connect three or more nouns, adjectives, etc.; as John, James, and Henry leave town next week; he was kicked, and cuffed, and beaten. [Trib.]

4. Use the dash before and colon after viz., to wit, namely, etc. [Trib.]

5. The name of the State in the following case should be enclosed in parentheses: "The Jackson (Mich.) *Pilot* has enlarged." [Trib.]

6. When two sentences compose a headline, use a dash between them instead of a period. [F. P.]

7. In testimony, use semi-colon when sentences are incomplete. [F. P.] "Went to the window; looked out; saw the prisoner, etc." [Trib.]

8. In a run-in [not paragraphed] list of officers, use comma and semi-colon. When paragraphed, use a dash between title and name. [F. P.]

9. When the words cheers, applause, hear, laughter, or a reference in a legal decision, occur without a break in the sentence, use parentheses; but when such interpolation occurs at the end of a sentence, punctuate as a separate sentence and inclose in brackets. [F. P.]

10. Use brackets to inclose interruptions in speeches, and all other interpolations; as — [Applause], [Laughter], [Signed]; "The senator from Delaware [Mr. Saulsbury] saw fit." [Trans.]

11. Use hyphen in such cases as first- and second-class stocks, 8- to 6-100, etc. [Bl.]

Varieties of Capitalization.

12. Do not capitalize common names of grains, fruits, or flowers. [F. P.]

13. Keep up [i.e., capitalize] pronouns referring to the Deity or Savior. [F. P.]

14. Capitalize pronouns referring to the Deity only when standing alone, without an antecedent noun. [Trans.]

15. Do not capitalize pronouns referring to the Deity. [Trib.]

16. Capitalize all synonyms of the Deity, but not he or him. [P. D.]

17. All full titles of nobility, etc., to be capitalized, as — Prince of Wales, etc.; but when standing alone, the words duke, earl, etc., to begin with lower-case letter. Titles of sovereignty to begin with a lower-case letter when followed by the name of the country, etc., ruled over, but in caps when followed by name of ruler; thus — grand duke of Hesse, queen of England; also, the king, the pope, etc.; but King Kalakaua, etc. In exception to this rule, capitalize President and Vice-President, whenever they occur, whether with the name or not, when referring to the United States officers; also Chief Magistrate, meaning the President. [Trans.]

18. All titles of office to be capitalized when before the name, but not when alone; thus — General Burrell, ex-Mayor Stokley; the general, the mayor, etc. Cases such as the following, however, to be put as here given: pilot Sayles, officer Tapley, baggage-master Bangs, lawyer Cross, and the like. [Trans.]

19. Capitalize the names of national, state, county, city, and town official bodies and departments of this and other governments; as Senate, Diet, House of Nobles, Coast Survey, Life Saving Service (but not life saving station), Civil Service Commission (but not civil service), Common Council, but central precinct, police headquarters, fire department. [F. P.] Adjectives derived from these names to begin with small letter. [Trans.]

20. In "College News" capitalize University, College, Faculty, names of Classes, Professors and their Chairs (Professor of Mathematics). [C. G.]

21. Lower-case [i.e., do not capitalize] departments in universities, schools, W. C. T. U., etc. — as, literary department, grammar class, sailors' department. [F. P.]

22. In compound names of corporations, organizations, official bodies, etc., the distinctive word or words are proper adjectives or nouns, and are to be capitalized, but not the

remainder: the Lake Shore railroad company, the Young Men's Christian association, First Congregational church. There is a small class of compound names which are proper names and need capitals—the Boody House, House of Refuge, Custom-house, Wheeler's Opera House. Never capitalize these when used in the plural, or in a general sense, but only when referring to a particular one. [Bl.]

23. All positions in the church up to Bishop (Presiding Elder) are in lower case, such as rector, deacon, monk, etc. [C. G.]

24. Do not capitalize christian, church, any church officers. [Trib.]

25. Capitalize committee, association, club, company, etc., when name is given, as Finance Committee, Eureka Insurance Company; all other instances lower case. Names of political parties, etc., are capitalized. [C. G.]

26. Keep up official titles of city, county, state, and national officers, no matter how referred to, as Mayor, Clerk (but not the Clerk's clerk or his chief clerk), Sheriff, Receiver of Taxes, Consul General, Speaker (of a legislative body), but not a consul, commercial agent, warden, alderman, constable, deputy sheriff, justice of the peace, inspector of election, market clerk, sergeant-at-arms, door-keeper. [F. P.]

27. A waved line under a head indicates it is to be set in Nonpareil Title; two dashes in SMALL CAPS. In double heads, three dashes under first line, a waved line under the second. [Bl.]

28. In headlines capitalize first and last words, all nouns and important words, except short adjectives, prepositions and conjunctions—such as a, an, the, in, by, of, and, or, nor, for. [F. P.]

29. Capitalize without quoting (on the principle that the name or title is the proper name of the specific thing mentioned) all the words of the name of a book, lecture,

song, play, opera, picture, etc., excepting conjunctions prepositions, and articles. As, He read a paper on the Theory of Gases; I am reading The Mill on the Floss. [P. D.]

30. Capitalize North, South, East, West, North-west, etc., when referring to a section of the country; in other cases use the lower case. [C. G.]

31. Capitalize the prefixes *von*, *de*, *de la*, etc., in foreign proper names only when not preceded by title or Christian name; as De Lesseps, M. de Lesseps. [Trans.]

32. When the titles M., Mme., Mlle., Sig., or Mgr. (Monsignor) precede "de" or "du," use small "d." When a name of which "De" or "Du" forms a part is preceded by Mr. or Mrs., use a capital "D." [Trib.]

33. In reports of meetings in which papers are read, capitalize the principal words, if the title is short; but if long put in lower case; as — Papers were read on "The Physician's Duties," and "Should the physician desire to obtain a profit on articles prescribed for patients?" But the principal words in all titles of books to begin with capitals invariably. [Trans.]

34. Do not capitalize esq., sr., jr., a. m., p. m., m. [Bl.]

Compounds.

35. Use hyphen with compounds of self-, semi- and anti-

36. Make separate words of three or more words involving one idea. Thus: never to be forgotten time, commander in chief. [P. D.]

37. Compound such words as well-to-do, commander-in-chief, and all three word combinations; other compounds to be avoided as much as possible. [Trib.]

38. Make one word of all words formed by the addition of "re," "over," "under," "sub," ["non"] and similar prefixes. [Trib.] Re-marked (pertaining to price). [P. D.]

39. Make two words of bondholder, snowstorm, and similar words, in cases like the following: He is a stock and bond holder; rain and snow storm; also, such words as any one, every one. [Trib.]

40. Compound words are to be avoided as much as possible. Make one word of most of those in which a hyphen is used. Instances in which a hyphen should be used: After-life, co-education, commander-in-chief, good-by, half-dozen, half-century, and the like (but half a dozen, half a century), one-half (and all fractions), self-control (and the like), under-estimate, twenty-odd years; the so-called science (but the science, so called), a well-known merchant (but a merchant well known for his integrity, etc.); upstairs, B-flat. [Trans.]

Quotations.

41. Quote names of papers and magazines when occurring in headlines. [Trib.]

42. Do not quote a solid extract preceded and followed by leaded matter. [P. D.]

43. Do not quote an extract in smaller type than the main article. [P. D.]

44. In quoted matter of more than one paragraph, quotation marks must be put at the beginning of every paragraph. This does not apply to verses of poetry, however. [Trans.]

45. Quote names of books (but not of periodicals); names of plays (but not of characters in them); and names of statues and pictures. [Trans.]

Miscellaneous.

46. "Sales by auction" in preference to "sales at auction." [Trans.]

47. Murderers are hanged, pictures are hung. [Trans.]

48. Never say "this A. M.," or "P. M.," but "this forenoon (morning)," or "this afternoon (evening)." [Trans.]

49. Spell out the points of the compass; as north-north-east, not N. N. E. [Trans.]

50. Dived is the past tense of the verb to dive, and not dove. [Trans.]

51. He pleaded not guilty, not plead. [Trans.]

52. Sewerage, the system of drainage, sewage, the deposit resulting from drainage. [Trans.]

53. Knights Templars. [Trans.]

54. The building was damaged \$2,000, not \$2,000 worth. [Trans.]

55. Repeat the *s* after the apostrophe in the possessive case of proper names; as Jones's, Edmonds's, and the like; but not in the *plural* possessive of common nouns; as — the Elks' benefit; the Poncas' wrongs; or after the words Jesus, Moses, Parnassus. [Trans.]

56. Use farther when *distance* is meant; as — "a few miles farther," "farther on," "farther down the lapse of ages." "And, further, I would say"; "furthermore," "the further consideration of the subject." [Trans.]

57. One's self, and not oneself. [Trans.]

58. Don't erase and write over on the same space. Strike out and rewrite. Interline as little as possible. Never write up the side of the paper. [Bl.]

59. Never use "burglarize," "jailed," "Sundayed," "cracked" (a safe). [Bl.]

60. Never use such expressions as "Rev. Smith next spoke," make it "Rev. Mr. Smith," "Hon. C. H.," or "Hon. Mr. Scribner." [Bl.]

61. Put "the" before Rev. and Hon. when used before a proper name; as the Rev. Mr. Cheney, the Hon. Mr. Disraeli, the Rt. Rev. Bishop Bourget. [Trib.]

62. Omit the word "very" as ordinarily used. [Trib.]

63. Say "last ten years," and not, "past ten years." [Trib.]

64. Omit the word "on " before the days of the week, and in the following cases: On the 10th of July; the races on the first day of the meeting; on yesterday; on to-morrow; not otherwise. [Trib.]

65. O, and not oh; without the comma when used thus: O Lord! O Liberty! Generally otherwise with the comma. [Trib.]

66. Distinguish between O and Oh. The former is used only in addresses: O ye people! O Heavens! And without any point; the latter as an exclamation: Oh! oh, for a letter from home! [Bl.]

67. Use "etc." instead of "&c." [Bl.]

68. Paragraphs must be marked plainly, either by deep indentation, or the use of the mark ¶. Where copy is in separate sheets, if a paragraph runs over from one to the next, draw a diagonal line across the lower right-hand corner of the first, and the upper left-hand corner of the one following. If a paragraph comes within a line or two of the bottom of a page, begin on the next page. Avoid also making one within a line or two of the top. [Bl.]

5.

ABBREVIATIONS USED IN CORRECTING MANUSCRIPTS.

The following system of abbreviations is intended to be used by teachers in marking errors in the manuscripts of students. The references accompanying the abbreviations will enable the student to correct the errors thus pointed out in his written work, before handing it back to his teacher for the second reading. The references are to pages of this book and other rhetorics.

P. = Scott and Denney's Paragraph-Writing.

K. = Keeler's English Composition.

W. = Williams' Composition and Rhetoric (Rev. and Enlarged ed. 1891).

H. = A. S. Hill's Principles of Rhetoric (1891).

C. = Clark's Practical Rhetoric (1884).

D. = D. J. Hill's Elements of Rhetoric and Composition (1884).

G. = Genung's Practical Elements of Rhetoric (1887).

MARKS USED IN CORRECTING.

a. *In the MS.*

The words, clauses, or sentences to which the marginal corrections refer, are indicated by crossing out, by under-scoring, or by inclosing in brackets or circles. A caret shows the point at which something is to be supplied. An inverted caret marks the omission of the apostrophe or of quotation marks.

b. *In the Margin.*

Amb. — Ambiguous. P. pp. 268-270; K. pp. 114-116.

- (1) "Squinting construction." P. p. 267; K. p. 115; G. pp. 120-122; W. p. 82; H. p. 42; C. p. 50; D. p. 56.

- (2) Participle for clause. P. p. 271; K. p. 115; G. p. 116, § 11; W. p. 82; C. p. 51.

Ant. — Antecedent needs attention. P. p. 269; G. pp. 123-127; W. p. 87; H. p. 72; C. p. 48; D. p. 56.

- (1) Two or more possible antecedents.
- (2) No antecedent. P. p. 270, 271; H. p. 35.
- (3) Relative and antecedent do not agree. P. pp. 269-271; K. p. 37; H. p. 44.
- (4) Repeat the antecedent. P. pp. 39, 40, 270, 271; W. p. 88; H. p. 110-112; C. p. 52.

Cap. — Capitalize. P. p. 244, 249; K. p. 201.

Cl. — Not clear; vague, obscure, indefinite. P. pp. 52, 53; G. pp. 19-21; H. pp. 72-74; C. pp. 48-55; D. p. 54.

(1) Words necessary to the sense omitted. P. p. 272; W. p. 97; H. p. 107.

(2) Word or idea needs to be repeated. P. pp. 270, 272; G. p. 126, § 23, 160; W. p. 139; H. p. 110; C. p. 49.

(3) Confusion of ideas. P. p. 270.

Cnst. — Construction faulty. P. pp. 284, 285.

(1) Wrong construction. P. pp. 284, 285.

(2) Unexpected change of construction. P. p. 284; G. p. 164; H. p. 137.

(3) Awkward construction. P. p. 284.

(4) Involved clauses. P. p. 265; K. p. 116; W. p. 82; H. p. 139; C. p. 142; D. p. 60.

Con. — Connection faulty. P. pp. 39-42, 273; K. pp. 24, 119; D. p. 64.

(1) Means of explicit reference (conjunctions, demonstratives, modifications of sentence-structure) not skillfully managed. P. pp. 16, 39-42, 273; G. pp. 202-205; W. p. 147; H. p. 116; C. p. 29; D. p. 52.

(2) Wrong conjunction used. P. p. 273; K. p. 116; D. p. 74.

(3) Connectives used where they can be omitted. P. pp. 273, 275, 286; G. p. 206; H. p. 109; C. p. 66.

(4) Transitional sentence needed. P. pp. 12, 13, 33-36, 63, 67, 68.

(5) Illogical sequence. P. pp. 13-15.

Cond. — Condense. P. pp. 11, 13, 68, 72, 286; G. pp. 154-159; C. p. 54.

E. — Bad English. P. pp. 261, 285.

(1) Diction impure, inaccurate, or unidiomatic. P. p. 261; K. pp. 14-22; G. pp. 28-48; W. pp. 39-62; C. p. 107; D. p. 29.

(2) Construction borrowed from some other language. P. p. 285.

Exp. — Expand. P. pp. 24–32, 63, 271, 285; G. pp. 150–154.

(1) Importance of the idea demands fuller treatment.

(2) Connecting links omitted. (3) Gaps in the logic.

Fig. — Error in the use of figurative language. P. p. 288;

K. pp. 99–105; G. pp. 85–107.

(1) Mixed metaphor. P. p. 288; H. p. 96; C. p. 221.

(2) Allusion obscure. P. pp. 7–9.

(3) Figure uncalled for. P. p. 288.

Gr. — Bad grammar.

(1) Concord in number or tense not observed. P. p.

275; K. p. 33; G. pp. 110–112; W. p. 49;

H. p. 32; C. pp. 112, 113; D. pp. 45–47.

(2) Use of shall and will. P. pp. 276–278; K. p. 35;

G. pp. 113–115; W. p. 55; H. p. 39; C. p. 84;

D. p. 48.

Kp. — Out of keeping. Tone of the essay not consistently

maintained. P. pp. 7–9, 260–262; G. p. 83;

W. p. 139.

l. c. — Change capital to small letter. P. pp. 244, 249.

p. — Bad punctuation. P. pp. 42–47, 245–249; K. pp. 204–208.

pos. — Wrong position. P. pp. 265, 268, 269, 282; K. p. 117;

W. p. 82; H. pp. 141, 142; C. p. 65; D. p. 64.

(1) Related words separated. P. p. 268; G. pp.

117–119; C. p. 65. (2) Important words in

unemphatic positions. P. p. 283; W. p. 92.

(3) Unimportant words in emphatic positions.

P. p. 282; K. p. 117; G. pp. 117–122, 179–181.

R. — Repetition to be avoided. P. p. 286; K. p. 118; W.

p. 139; H. p. 112; C. p. 87; D. p. 63.

Rel. — Relative pronoun at fault. P. pp. 274, 275; K. p.

115; H. pp. 43, 44.

(1) Co-ordinate for restrictive relative, or *vice versa*.

P. pp. 274, 275; G. pp. 127–131; W. p. 88;

H. p. 105; C. p. 48; D. p. 49. (2) Relative

may be omitted. P. p. 275; G. p. 131; W. p.

88; C. p. 63.

Sent. — Wrong form of sentence. P. pp. 15, 265, 279–281; K. pp. 68–70.

(1) Periodic for loose sentence, or *vice versa*. P. pp. 265, 279–281.

(2) Monotonous recurrence of same form of sentence. P. p. 283; W. p. 169; D. pp. 73, 93–100.

Sl. — Slang.

sp. — Bad spelling.

tr. — Transpose.

U. — Unity violated. P. pp. 4, 12, 19, 41, 260–265; W. pp. 127–129; H. p. 183; C. p. 141.

(1) Sentence contains unrelated ideas or too many ideas. P. pp. 262, 263; K. p. 116; G. p. 176; C. p. 141; D. p. 60. (2) Clauses appended, or not properly subordinated. P. p. 264; K. p. 116; G. pp. 150, 176–179; C. p. 142; D. p. 60. (3) Unity of paragraph violated. P. pp. 4, 260; K. p. 70; G. p. 194; W. p. 149; C. pp. 29, 30; D. p. 72.

W. — Weak. P. pp. 278–288.

(1) Terms too general. P. pp. 13, 14, 286; K. p. 118; G. pp. 21, 22. (2) Anti-climax. P. p. 288; K. p. 104; G. pp. 105–107; H. p. 135; C. p. 68; D. p. 90. (3) Hackneyed words or phrases. P. p. 287; W. p. 120; C. p. 68.

¶ — Paragraph. P. pp. 10, 15, 96–101.

No ¶. — Do not paragraph.

q — Omit.

X or ? — Error, not specified.

c. *At beginning or end of the MS.*

One of the above marks placed at the beginning or end of the manuscript warns the writer against a prevailing fault. The general character of the manuscript is indicated by the following letters: A — excellent; B — fair; C — poor; D — very bad, rewrite.

APPENDIX H.

THE RHETORIC OF THE PARAGRAPH.

(PRINCIPLES AND ILLUSTRATIONS.)

1. *Method of Treatment.* — There are three prime characteristics of every good paragraph: (1) Unity, or oneness, by means of which the reader recognizes that some one, particular, significant thing or idea, and nothing else, is being presented; (2) Clearness, or intelligibility, by means of which he understands what is said of that one thing or idea; and (3) Force, or emphasis, by means of which both the thing or idea and what is said of it are firmly impressed on his mind. We shall consider each of these three characteristics, first in its application to the paragraph as a whole, and secondly in its application to the component elements of the paragraph; namely, sentences, clauses, phrases, and single words. We shall notice, also, some of the common errors that hinder the attainment of Unity, Clearness, and Force in writing, and shall deduce principles for guidance.

A. UNITY.

(a) UNITY OF THE PARAGRAPH AS A WHOLE.

2. *Two Kinds of Unity.* — In a good paragraph we notice two kinds of unity, — unity of idea and structure, and unity of tone. Unity of idea and structure has already been discussed. (See pp. 4, 12, 23, 41.) Unity of tone requires that the paragraph shall at no point vary perceptibly from that level of thought or of feeling on which the paragraph began. A commonplace or colloquial remark in a paragraph whose prevailing tone is pathetic, a jest or a piece of slang in a paragraph whose prevailing note is spiritual, are often ruinous to the effect that would otherwise be produced; and

a few words of bad English or a badly chosen figure of speech, may work irreparable mischief in a paragraph which would, but for that, be excellent in tone. For maintaining unity of tone in a paragraph, a careful selection of appropriate details (see pp. 6-10, 30, 55-60), and of appropriate words and images by which to express them, is needful. Notice the paragraphs on pages 37, 40, 47, 57, 142 (middle), 143 (last), 158 (last), and 169 (last); decide in each case what is the purpose and point of view; then decide whether the tone is purely intellectual, emotional, or spiritual; and, finally, mark the words which preserve this distinctive tone throughout the paragraph, and words which in tone fall below the level on which the paragraph begins. Choice of appropriate words is the main consideration in preserving unity of tone.

Judicious use of blunt idiomatic expressions should not be mistaken for violation of unity of tone. In the following selection the italicized words do not fall below the general tone of the paragraph: 'This instinctive belief, confirmed by every other kind of studious experience, that all serious study must inherently tend toward isolated specialization, seems to me the first difficulty that besets earnest pupils who *make a mess* of their English in the secondary schools. Clearly enough, a really intelligent teacher can explain it away. The process may involve vexatiously tedious reiteration of good sense; but such reiteration ought *to do the business*.'

3. *Unity of Tone not Maintained.* — 'The sight oppressed me with sorrow, my heart swelled into my throat, my eyes filled with tears, *I couldn't stand it* any longer, and *I left*.' Better, 'I could no longer endure the painful scene, and turned sadly away.'

'He prays that his friends *grieve not* at his death.' Better, 'will not grieve.'

‘My greatest difficulties in writing were organizing and classifying material, formulating outlines, and adhering to *said* (better, *the*) outlines.’

‘Again last year he was elected to that high office by such a majority that his opponent did not know which end he stood on.’ Better, ‘by an overwhelming majority.’

‘The best side of the boy’s nature was aroused by these potent *stimuli*.’ Better, ‘influences,’ or ‘incentives.’

‘The odor of the blossoms, or of the gum, or the height of the place, makes me dizzy, (Omit) or *I have become dizzy from something else*.’ See also page 7 (bottom).

4. Construct and arrange sentences in a way to give unity of structure; choose and arrange words and images in a way to give unity of tone.

(b) UNITY OF SINGLE SENTENCES IN A PARAGRAPH.

5. *Division of the Subject*. — Each sentence must contribute to the unity of the paragraph; and each must have a unity of its own, in the number and relationship of its ideas (pp. 42–47), in the subordination of its parts (pp. 37, 41), and in its form as a whole (pp. 36, 38). The most common violations of these three requirements are, (1) putting too many ideas, or unrelated or insignificant ideas in one sentence, (2) failing to keep prominent the main subject or idea of a sentence, or failing to keep subsidiary details subordinate, and (3) failing to adjust the form of the sentence as a whole to the requirements of the paragraph.

6. (1) *Too Many Ideas in One Sentence*. — ‘The Church and Parliament, always conservative when their own privileges are threatened (proofs of which fact may be found in every chapter of English History), created a strong opposition to his claims,—claims which to them appeared arrogant,—so he pretended, for a time, to favor each, in order

to weaken their hostility; but, at last, he threw off the mask, and opposed them openly.' This sentence is correct, but it attempts to say too many things. There is material in it for three sentences. Omit the matter in parenthesis, which is sufficiently indicated by the word *always*; put periods after *arrogant* and *hostility*, and revise the three sentences thus formed.

7. *Unrelated Ideas in One Sentence.* — 'The new Congressman comes of good old New England stock, is in favor of tariff-reform, and at present resides at Washington Court House, the town which gained an unenviable notoriety last year on account of the mob attack on the jail.' Omit the last eighteen words; they are of no significance in giving an idea of the new Congressman. Better, 'The new Congressman is at present a resident of Washington Court House. He comes of good old New England stock (insert in this sentence another item or two, relative to his ancestry, or stock-characteristics). He is in favor of tariff-reform' (add to this one or two related particulars, in order to justify separate sentence-statement).

'The University was organized by Act of Legislature in 1837, and is a wonderful testimony to the efficiency of government by the people and for the people.' Better, 'The University was organized by Act of Legislature in 1837. Its rapid growth is a wonderful testimony,' etc.

8. The parts of each sentence, whatever its length or the number of its details, should all bear a close relation to one principal idea.

9. A long parenthetical statement should be omitted if not clearly needed. If needed, it should either be organized into a separate sentence, or be shortened and closely knit into the subordinate texture of the sentence to which it belongs.

10. (2) *Subordination Badly Managed.* — ‘This revolt, conducted by Senara against the Empire of Brazil, resulted in his being declared President of the Brazilian Republic.’ (The important fact is that a Republic was established.) Better, ‘This revolt, conducted by Senara against the Empire of Brazil, resulted in the establishment of the Brazilian Republic, of which Senara was declared President.’

‘In case the President should die while in office, a near election might be an advantage; for a man living in a “doubtful” state like New York is frequently chosen Vice President, not because he is a statesman, and should the Presidency devolve on him, he would prove incompetent, and hence an early opportunity to select another would be desirable.’ Better, ‘In case the President should die while in office, a near election might be an advantage. For the Vice President, chosen, as he frequently is, not because he is a statesman, but solely because he lives in a “doubtful” state like New York, might prove to be an incompetent President. In this event, an early opportunity to select another would be desirable.’

11. Subordinate details should be kept subordinate in form of statement.

12. *Appended Phrases and Clauses.* — ‘At present, in the House of Refuge, religious exercises are held without regard to the classification of the inmates with regard to the sect of which they are adherents.’ Better, ‘At present, in the House of Refuge, religious exercises are held without regard to the sectarian preferences of the inmates.’

‘You will not find a more courageous President, among those who have held the office of late years, at least.’ Better, ‘Among all of our presidents, at least among those who have held the office of late, you will not find a better example of courage.’

'Among the guests is one *whose* name is honored *by* all *whose* lives have been made better *by* his writings (see § 14) and *whose* presence affords us the greatest pleasure.' Better, 'Among the guests is one whose name is honored wherever lives have been made better by his writings. His presence affords us the greatest pleasure.'

'In the second panel we are shown at the right a small palm-tree by whose side is another from behind which three Indians are timidly peeping at Columbus and his followers who have just landed.' Better, 'In this panel we are shown the landing of Columbus and his followers. At the right are two palm-trees; from behind one of them three Indians are timidly peeping.'

13. Appended phrases and clauses should be reduced to inconspicuous forms or transferred to inconspicuous positions.

14. A subordinate clause within a subordinate clause should not be clothed in the same form of words as clauses of higher rank. Beware of involved clauses.

15. (3) *Loose for Periodic Sentence*.—'Serfs were compelled to pay for their land and shelter. They gave a percentage of all they raised and of all the game they might capture, to their lord, as part payment.' Better, 'As part payment they gave to their lord a percentage both of all they raised and of all the game they might capture.'

16. Change a loose to a periodic sentence (see p. 16, top), or vice versa, when the change will result in a closer continuation of the thought of the preceding sentence. (Even when clearness is attained by a certain ordering of parts, further rearrangement will often better the unity both of the sentence and of the paragraph.)

B. CLEARNESS.

PERSPICUITY, OR CLEARNESS OF THE PARAGRAPH AS A WHOLE.

17. *How Perspicuity may be Secured.* — Each sentence in a paragraph may be clear in meaning, and yet the paragraph, as a whole, may lack clearness. This is true of the paragraph on page 107 and of that at the bottom of page 109. Clearness of the paragraph, as a whole, is more conveniently and accurately called Perspicuity. Perspicuity depends upon paragraph-structure (pp. 24-54), upon the order (pp. 13-15) and connection (pp. 40-42) of sentences, and especially upon the sufficient use of repetition (p. 25), definition (p. 26), explanation, illustration, and details (pp. 28-31). Proportion (p. 10, bottom), sequence and grouping (pp. 69, 73), and careful planning (pp. 77-81) must be attended to by the writer who would be perspicuous in style.

18. To secure perspicuity, observe the laws of sequence and grouping, see that each thought is stated and illustrated with sufficient fulness, and attend to the connection of related sentences.

CLEARNESS OF SINGLE SENTENCES IN A PARAGRAPH.

19. *Division of the Subject.* — As in the paragraph, so in the sentence, clearness is a problem of sequence, grouping, and placing of parts, a problem of pointing out relations and connections between parts, of using a sufficient number of words and of using them accurately. When a qualifying word, phrase, or clause is not so placed as to indicate, with certainty, what word or words it qualifies, we have (1) the squinting construction, or (2) ambiguity resulting from the separation of words that ought to be close together. When reference-words do not point out with unerring accuracy the words to which they refer, (3) the antecedent is often hard

to detect, or when found is seen to be incommensurate with the reference word. (4) The words of reference chosen may be too vague and indefinite to suggest the antecedent, and (5) confusion of ideas may result from the fact that no antecedent is expressed to which the words of reference may refer. When words are not employed in sufficient numbers, a participle may be left without a word in the sentence to which it may attach itself, in which event we may have (6) a case of unrelated or of misrelated participle. The participle carries with it several implications of meaning, hence it is sometimes necessary (7) to expand a participle into a clause in order to indicate the precise implication of meaning intended. (8) Words have to be inserted or repeated in form or substance when their omission would cause ambiguity. (9) An infinitive of purpose, when used in connection with an infinitive in another function, requires the insertion of additional distinguishing words. When words are not used accurately in pointing out relations between parts of a sentence, lack of clearness is sure to result. Inaccuracies resulting in obscurity or ambiguity are most frequent (10) in the use of connectives and (11) relative pronouns, (12) in the use of number and tense and (13) in the use of *will* and *shall*. We shall now consider in order these thirteen violations of clearness.

20. (1) *Squinting Construction*. — When a phrase or clause is so placed that it may equally well be understood to refer to what precedes it and to what follows it, it is said to squint.

'He thought his choice of elective studies, *at all events*, as good as the average. (Insert (1) *was* after *studies*, or (2) *at all events* after *good*, or (3) after *choice*, or (4) before *He*, — according to the meaning.)

'A Senate of rich men holding their seats by bribing legislatures, *to tell the truth*, will not longer be tolerated.' Better (1) 'will not (*to speak plainly*) be tolerated any

longer'; or (2) 'holding their seats (*if the truth were known*) by bribing,' etc.

'A literary education *in the minds of some people* seems to be unnecessary.' (Place the italicized words first.)

21. Guard against the squinting construction. Place phrases and clauses in unambiguous positions.

22. (2) *Related Words Separated*. — 'He looked back upon those years spent in wandering about Europe *with regret*.' Better, 'He looked back with regret upon,' etc.

'He speaks on too deep topics to be readily understood by the ordinary man.' Better, 'On topics too deep to be readily understood,' etc.

'It is not impossible that future ages may develop a means of expressing thoughts and feelings to us unknown.' Better, 'Future ages may express their thoughts and feelings by some means to us unknown.'

'During my junior year there was some work in composition in connection with the work in English that continued through the whole year.' Better, 'During my junior year, in connection with the work in English, there was some work in composition that continued,' etc.

'Red Cap would not shake hands with or even allow anyone to touch him that he did not like.' Better, 'Red Cap would not shake hands with anyone that he did not like, or even allow such a person to touch him.'

'He derives his power from, and should always hold himself responsible to, the people.' Better, 'He derives his power from the people, and should always hold himself responsible to them.' (Or, *to the people*.) See § 24.

'He *only* thought he could stay a few days.' Better, 'He thought he could stay only a few days.'

'He only (use *alone*) was able to work the hard problems.'

'*To so* act is foolish!' Better, *So to act*, or *To act so*. See § 26.

'He put himself on the defensive, not against the whole world, but against those *whom* he had found it necessary to be on the defensive *towards*.' (Better, *towards whom*.) See § 27.

'They *not only* intend to pass another low-tariff bill, *but also* a free-silver bill.' Better, 'They intend to pass not only another low-tariff bill, but also a free-silver bill.'

23. Bring related words as close together as possible.

24. Avoid the 'splitting of particles,' that construction by which the emphasis is suspended upon a preposition and is delayed there until another preposition, referring to the same word, is passed.

25. Distinguish between 'only' and 'alone.' Clearness is often promoted by placing a single-word adverb (as 'only') immediately before the word or expression that it modifies.

26. Do not separate the infinitive from its sign 'to.'

27. When possible, place the preposition immediately before the word to which it refers. The prepositions that can best stand at the end of a sentence are *to*, *for*, *of*, *by*, and these will not bear a separation of more than two or three words from their idea-word, even in idiomatic expressions.

28. Be careful to place 'not only—but also,' 'either—or,' 'both—and,' immediately before the corresponding words to which they refer.

29. (3) *Antecedent needs Attention*. — 'A brother of General Sherman, who was sitting near by, corrected the statement.' Better, 'General Sherman's brother, who,' etc., or, 'A brother of General Sherman, while the General himself was sitting near by,' etc. — according to the meaning intended. See § 33.

'Everybody found it best for their (*their* should be *his*) health to shun the place.'

'The injured man with the whole circle of his relations and friends rose in their (*their* should be *his*) fury to wreak vengeance on the offender.'

'He whispered that the enemy were all about us, which would have terrified me under other circumstances.' See § 35. (For *which* substitute *an announcement that*, or a *method of communication that*, — according to the meaning.)

30. (4) *Ambiguous Words of Reference*. — 'Topography in a broader sense may be represented approximately by hatchings or by washes of color. Very beautiful effects may be produced *in this way*.' (Better, *by these methods*.) See § 36.

'At that time Doctor and Master were synonymous, but when an initiatory stage of discipline was prescribed, each term became significant of a certain rank, and was called a step or degree; *this* was instituted by Gregory IX.' Better, '*this change*,' or '*this distinction*.'

'Composition has always been hard for me, and I must confess that the encyclopædia has been *in that connection* my closest friend.' Better, 'I must confess that in the preparation of my essays the encyclopædia,' etc.

'There has been a small-pox scare, but *it* has been stamped out entirely. At one time *it* looked as if *it* would spread over the entire city, but *it* is over now.' (Substitute for the first *it*, 'the disease'; for *it looked as if it*, 'we thought the disease'; for the last *it*, 'the scare.') See page 40.

31. (5) *Confusion of Ideas*. — 'A seven-year term would cause the President to make his administration the best of those *who had held the office*.' See § 32. Better, 'A seven-year term would enable the President to make his administration better than any former administration.'

'Where can you find a more enthusiastic crowd than a body of college students?' Better, 'Where can you find greater enthusiasm than in a crowd of college students?'

32. Guard against using a relative clause that has no antecedent.
33. Be sure that the antecedent to which a relative refers is clear and unmistakable.
34. Singular antecedents require singular pronouns of reference; relative and antecedent should agree in number.
35. Repeat an idea when the relative alone is not sufficient for clearness.
36. Words of reference should denote accurately the number and character of the antecedent.
37. (6) *Misrelated and Unrelated Participle*.—‘Having proved compulsory education necessary, it remains (add, for us) to prove it beneficial and expedient.’
‘Accustomed from childhood to hearing incorrect speech, systematic drill is needed in the schools.’ ‘Accustomed from childhood to hearing incorrect speech, pupils need systematic drill in the use of good English.’
38. A participle usually requires that a word be expressed with which it may agree. Supply the word when omission would cause ambiguity.
39. (7) *Participle for Clause*.—‘Reduced to his last dollar, he felt that he was ready for any emergency.’ (Supply before *reduced*, *When he was*, *If he were*, *Whenever he was*, *Since he was*, *Though he was*, *Because he was*, or *After he was*, according to the meaning intended.)
‘The skeletons in the vault, exposed to the air, turned suddenly to dust.’ Better, ‘when they were exposed,’ or ‘if they were exposed.’
40. Supplant a participle by a clause whenever more than one interpretation is possible.

41. (8) *Omission of Necessary Words.* — ‘Republics are not desirable (insert *if, because, since, whenever, or wherever*) unaccompanied by intelligence.’

‘He was generous to all who had aided him to acquire wealth, and (insert *to*) his business partner especially.’

‘When he came to his majority, after a long struggle with poverty and hardship, and (substitute *when*) more prosperous days began for him, and (insert *when*) he found himself influential, he repaid all those who had helped him.’

‘He said that he meant no offence and (repeat *that he*) intended to repair the mischief.’

‘He reported that there were two applicants for the degree of Master in Pharmacy, (repeat *a degree*) for which the University had not yet provided.’

‘For many years we have been troubled with disputes about the various fisheries, (repeat *disputes*) which might be in large measure done away with by the appointment of a commission.’

‘They could do nothing further until the war closed and cooler counsels prevailed.’ (Repeat *until* before *cooler*, or substitute *so* for *and*, according to the meaning intended.)

42. Repeat a word when its omission would cause ambiguity.

43. (9) *Infinitives in Different Offices.* — ‘He loved to give to the poor, to show them that he was their friend.’ The two offices indicated: ‘He loved *to give* to the poor *in order to show* them that he was their friend;’ or the meaning may be, ‘He loved to give to the poor, and, in other ways, to show them that he was their friend.’

‘It is not every one who knows just how much tension a brush needs (insert *in order*) to secure good contact.’

44. Make it plain whether an infinitive is co-ordinate with a preceding infinitive or is dependent. Distinguish a subjective, an objective, or a complementary infinitive from an infinitive of purpose.

45. (10) *Connection Faulty*. — 'The Church and Parliament created a strong opposition to his claims; *and* (better, *so*) he pretended, for a time, to favor each, in order to weaken their hostility. But at last he threw off the mask,' etc.

'In Germany and England the military expenditure goes on as before, *and* (better, *while*) in Italy the cost of the army has bankrupted the country.'

'The snow had been falling for several days, and was now nearly three feet deep; but (better, *nevertheless*) Mr. Smith considered it necessary to go to the Zoölogical Laboratory.'

'Landor lacks the power of attraction which we find in writers of great genius; (omit *and*) *and* though a classic in the best sense, he will never be widely read.'

'The prospects of the team, against Harvard, are not flattering, and (add *even*) against the smaller eastern colleges we cannot hope for much.'

'Austria and Prussia *and* (better, *together with*) the whole body of the German states, fell upon this feeble kingdom.'

'Hawthorne, the author of 'Twice Told Tales,' *and* who was a contemporary of Irving, speaks of Irving's humor.' (Omit *and*.) See § 48.

'His was a character of sterling integrity, and which deserves to be imitated.' (Better, 'His was a character of sterling integrity and worthy of imitation.') See § 48.

'It is often necessary to make a careful examination *for the purpose of ascertaining* the exact form of the ground and *to construct* a map that can be followed.' (Better, *in order to ascertain*, etc., and *in order to construct*.) See § 49.

'They wanted to make the weekly meeting not so much a social force, but, on the other hand, a means of cultivating oratory.' Better, 'not so much a social force as a means,' etc.

'His manners were not acquired, but natural, *but* (better, *yet*) he never felt awkward in society.' See § 50.

46. Distinguish different *degrees* and different *kinds* of connection in such words as *and, so, while, whereas, even, together with, since, hence, because, for, etc.*

47. Do not overwork the words *and, of, etc.*

48. *And* cannot be used with *who* or *which* unless a corresponding *who* or *which* has been used in the same sentence, or has been clearly implied.

49. Introduce by similar words, clauses or phrases which perform similar functions.

50. In the same sentence do not use the word 'but' in two functions. Distinguish between the larger and smaller contrasts in a sentence by using different conjunctions.

51. (11) *Relative Pronoun at Fault.* — The relative pronoun *that* is restrictive, and introduces a clause that closely defines, limits, or qualifies the antecedent. A *that*-clause affects the antecedent as an adjective would affect the antecedent. *Who* and *which* are co-ordinating relatives, and introduce, not a modifying thought, but an additional thought of equal or greater importance. *Who* is equivalent to a conjunction plus a personal pronoun, and may be translated by the words *and he, and they, though he, though they, for he, since they, etc.*, which words may often be used, with a gain to clearness, instead of *who*. *Which* is equivalent to a conjunction plus the word *it, this, these, those*, and may be translated by the words *and this, and it, and these, a fact that, a circumstance that, etc.*, which words may often be used, with a gain to clearness, instead of *which*. *Who* and *which* are sometimes used restrictively, without loss of clearness, instead of the strictly correct *that* (1) when the use of *that* would make a harsh combination, (2) when the word *that* has already been used in another function in the same sentence, and (3) when the use of *that* would throw a preposition to the end of the sentence.

The aid of punctuation may be called in to distinguish restrictive from co-ordinative *who* or *which*. Since a comma is usually inserted before a co-ordinate relative, the omission of punctuation before *who* or *which* will give to the clause a restrictive force.

'He asked me who (*whom*, is correct) I expected.'

'Whom (*who*, is correct) do you think would wear such a thing?'

'Nothing which (better, *that*) could add to their comfort was forgotten.'

'He gave up his law practice that (better, 'his law practice *which*') he had built up only after years of hard work.'

'The society has twenty members that (or 'members *who*') intend to make this their life-work.' (*Who* would imply a total membership of but twenty. *That* implies a larger membership.)

'There is a saloon next door that (or, *which*) is a nuisance.' (*That* implies that the saloon is a nuisance. *Which* implies that its being next door is a nuisance.)

'That man was the first *that* saw (better, *to see*) what was needed.'

'This is the town that you mentioned.' Better, 'This is the town you mentioned.'

52. Distinguish between the restrictive relative *that* and the co-ordinating relatives, *who* and *which*.

53. *That* may sometimes be omitted with a gain to clearness.

54. Recast a whole sentence if necessary to avoid the use of *that* in two functions.

55. (12) *Lack of Concord in Number or Tense*.—'No one knew his age, but it *would not have been* difficult to have guessed it.' (Corrected: *to guess it*.) See § 56.

'He said that honesty *was* the best policy.' (Better, *is*) See § 57.

'As civilization advanced, they began to feel that the sweetest thing man *possessed* is liberty.' (Better, *possesses*.)

'He had never put aside the old and narrow idea that higher education *was* for men alone.' (Better, *is*.)

'Sometimes we have been attracted by the melodies that have floated towards us, and *drew* near to discover the source.' (Better, 'have drawn near'.)

'He *came* to the hill, and, watching his chance, slyly *creeps* near the game; then he *raised* his gun.' (Either, *came*, *crept*, *raised*; or, *comes*, *creeps*, *raises*.) See § 58.

'Each of these men *were* great financiers.' (Both *were*, etc.; or, *each was a great financier*.)

'There are (*is*) one of these rooms on each corner.'

'The beautiful location of the school, together with its many historical associations, *make* it a delightful place to visit.' (*Make* should be *makes*.)

'Thus, through his avarice, his honor as well as his property and business enterprises *were* gone.' (*Were* should be *was*.)

'The number of co-educational colleges *have* increased.' (*Have* should be *has*.)

56. In dependent clauses and infinitives reckon the tense relatively to the tense of the principal verb.

57. According to the usage of most good writers, general truths require the present tense, irrespective of the tense of the principal verb.

58. Consistency in the tenses of the verbs of a sentence should be maintained throughout.

59. The verb should agree with its subject in number.

60. (13) *Will, Shall, Would, Should*. — (1) In the simple future, *shall* is used in the first person, and *will* in the second and third persons; thus, 'I, or we, shall enjoy reading the

book,' and 'You, he, or they will enjoy reading the book.'

(2) In sentences expressing determination, *will* is used in the first person, and *shall* in the second and third persons; thus, 'I, or we, will obey' and 'You, he, or they shall obey.'

(3) In questions, the same distinction between *shall* and *will* as expressing simple futurity or determination is seen in the following: 'Shall I, or we?' (simple future, or equivalent to 'do you wish me or us to?'); 'Will I?' (ironical); 'Shall you subscribe?' (mere information desired); 'Will you subscribe?' (I want you to); 'Shall he or they?' (Do you wish him or them to?); 'Will he or they?' (mere information desired.)

(4) In secondary clauses the reporter uses *will*, if the speaker used or would have used *will*; *shall* if the speaker used or would have used *shall*. Thus: Speaker,— 'I shall enjoy reading the book'; Reporter,— 'He says he shall enjoy reading the book'; Speaker,— 'I will not allow it'; Reporter,— 'He says he will not allow it'; Speaker,— 'You (or they) shall seek in vain for it'; Reporter,— 'He says you (or they) shall seek,' etc. (5) *Should* corresponds to *shall*, and *would* to *will*, following corresponding rules. Thus, in reporting the sentences just given, the correct form would be, 'He said he should enjoy reading the book,' 'He said he would not allow it,' 'He said you (or they) should seek in vain for it.' (6) In conditional clauses exceptional care is needed, though the same distinctions are maintained.

'He tells me that he will be twenty-one years old next month.' (No determination. *Will* should be *shall*.)

'We *would* be pleased to have you call.' (*Should* is correct. *Would*, implying determination to be pleased, is impolite as well as incorrect.)

'If he should come to-morrow, *would* you be surprised?' (*Should* is correct.)

'What *would* we do with Samoa if we *would* succeed in annexing it?' (Use *should* in both cases.)

61. With the first person, *shall* denotes simple futurity, and *will* denotes determination. With the second and third persons, *shall* denotes determination, and *will* denotes simple futurity. *Should* follows the rule of *shall* and *would* follows the rule of *will*.

62. Report what another has said, thought, known, or felt, by using the verb that he, speaking in the first person, would have used. If the dependence of tense requires, change his *shall* to *should*, and his *will* to *would*.

C. FORCE.

(a) FORCE OF THE PARAGRAPH AS A WHOLE.

63. *How Force may be Secured.* — Each paragraph carries with it a certain weight and value for the reader. This weight and value is due primarily to the character of the thought and emotion with which the paragraph is freighted; but, since thought and emotion gain or lose according to the way in which they are presented, the writer must take into account style as an element of force. The style must correspond to the character of the thought and emotion. Some thoughts and emotions are by nature less forcible than others; the attempt to overcharge with force a weak or commonplace thought leads to bombast. A subject not in itself picturesque or capable of exciting emotion will not be made so by presenting it in highly figurative or impassioned diction. The character of the thought as pathetic, humorous, witty, ironical, or picturesque, will determine the language to be used in expressing it. Some writers mistake effect for force, and in striving after effect employ big words and high-sounding phrases, or are guilty of over-niceness in expression ('fine writing'), forgetting that plain statement is nearly always the most forcible. In general, whatever contributes to Unity and Clearness, contributes to Force, but a paragraph already unified and clear may sometimes

be improved in respect of Force (1) by a change of order in the sentences (see pp. 13-15), (2) by the addition of particulars and applications (see pp. 30, 32), (3) by parallel construction and repetition (see pp. 38-40), (4) by omission of connectives (see p. 41), and (5) by condensing and shortening sentences (see p. 151, top).

A common violation of the principle of Force is over-use of one kind of sentence. The student should guard against this fault by familiarizing himself with the different kinds, and by learning the advantage of each. Sentences are sometimes classified as short sentences and long sentences, terms which do not need to be defined; and sometimes as loose, periodic, and balanced. Each has its peculiar uses. Short sentences arrest the attention more sharply than long sentences; hence they may be used for marking transitions, for summarizing, and for announcing ideas that are to be developed in succeeding sentences. Short sentences may also be used to give quickness of movement and abrupt emphasis. (See the selection from Thackeray, p. 140; the selections from Emerson, pp. 145, 157; and Carlyle, p. 145; the selection from Everett, p. 148. Notice the different use which each author makes of the short sentence.) Long sentences are useful to exhibit the relation of a principal idea to several subordinate ideas within a single group, or to show connectedly the development of an idea in its details. Long sentences are often necessary to secure effects of rhythm, antithesis, and climax. Employed in considerable numbers, they often give an impression of dignity and grace. (See the selection from Morley, p. 142; from Hawthorne, p. 143; from Webster, p. 155; and notice the use which each author makes of the long sentence.)

According to the second classification, sentences are loose, periodic, or balanced. A loose sentence is one in which the sense is fairly complete at one or more points before the end. The following is an example: 'He expresses what all feel,

but all cannot say; (1) and his sayings pass into proverbs among his people, (2) and his phrases become household words and idioms of their daily speech, (3) which is tessellated with the rich fragments of his language, (4) as we see in foreign lands the marbles of Roman grandeur worked into the walls and pavements of modern palaces.' If interrupted at any one of the points indicated by numbers, this sentence would still be fairly complete in sense. Loose sentences resemble in structure those which we use in conversation; hence they give an impression of ease and naturalness. (See the selection from Holmes, p. 143; from Bagehot, p. 144; from Dickens, p. 153.) A periodic sentence is one which seems incomplete when interrupted at any point before the close. Consider the structure of the following sentence: 'A language in the condition in which ours is at present, when thousands of eyes are jealously watching its integrity, and a thousand pens are ready to be drawn, and dyed deep in ink, to challenge and oppose the introduction into it of any corrupt form, of any new and uncalled-for element, can, of course, undergo only the slowest and the least essential alteration.' The meaning of this sentence is suspended until the very end. Interrupted at any point before the end, it is grammatically incomplete. Periodic sentences are used to maintain interest and to give to style an impression of dignity and completeness. (See the selection from Morison, p. 137; from Gibbon, p. 149; from Arnold, p. 151.) A balanced sentence is one in which different parts are made similar in form in order to bring out parallelism in meaning. (See pp. 38, 39.) The following is an example: 'On the third of November, 1640, a day to be long remembered, met that great Parliament, destined to every extreme of fortune, to empire and to servitude, to glory and to contempt; at one time the sovereign of its sovereign, at another time the servant of its servants.' Sentences of this type are used to give force and point to

contrasted ideas. In form they are more impressive than other kinds of sentences, and consequently are more liable to abuse. A safe rule is to use the balanced sentence only when it is demanded by a parallelism in the thought.

To use in successive paragraphs one length or one type of sentences results in feebleness and monotony of style. Over-use of the short sentence leads to scrappiness; of the long sentence, to diffuseness or obscurity. Loose sentences are apt to be slovenly. Periodic sentences, especially if long, require sustained attention and soon weary. A paragraph composed solely of balanced sentences is almost unreadable. The principle of Force requires a judicious mingling of these various kinds. If the student inclines to write short sentences, let him now and then introduce a moderately long one. If he inclines to write long sentences, let him introduce among them sentences that are brief and pointed. A succession of periods should be interrupted by looser forms, and in a succession of loose sentences a suspended sentence should now and then appear.

64. Gauge force of expression by force of thought.

65. Avoid bombast and fine writing.

66. Depend for force mainly upon paragraph structure, order and brevity of sentences, and condensation.

67. Avoid monotony by mingling sentences of various lengths and of various kinds.

(b) FORCE OF SINGLE SENTENCES IN A PARAGRAPH.

68. *Problems of Sentential Force.* — Force in the sentence, as in the paragraph, presents two kinds of problems, — problems of position and structure of parts, and problems of choice among words, sounds, and figures. (1) Important words should be so placed that the reader cannot help em-

phasizing them. (2) Unimportant words should be so placed as to refuse emphasis when read. Emphasis is secured to a word, phrase, or clause by placing it out of its usual position in the sentence. The positions most naturally emphatic in the sentence are at the end and at the beginning. There is in every good sentence one point at which the emphasis culminates; that point should be occupied by the most important expression. But emphasis must be varied, or (3) we have monotony of structure. When (4) an unexpected change of construction is made, or (5) awkward constructions are introduced, there is loss of force and of emphasis. (6) Since the end of the sentence is a naturally strong position, it should not be surrendered to an unimportant phrase or clause. (7) Constructions borrowed from another language, by violating the English word-order, dissipate or divert the emphasis and weaken the force of the sentence. (8) Condensation of clauses to phrases, or of phrases to single words, will often strengthen a sentence. Weakness results when (9) the terms employed are too general, when (10) unimportant words are repeated, when (11) there is an unintended jingle of sounds or a queer combination of sounds. There are, also, (12) expressions that are weak in themselves, from having been used loosely or indefinitely for a long time. (13) Finally, faulty figures are a source of weakness. We shall take up in order these thirteen violations of Force-requirements.

69. *Unimportant Words Emphasized.* — 'Washington encamped for the winter, with the remnant of his army, in a small valley near the city in which his enemies swarmed; but the weather was so cold that he was in no danger of attack.' Better, 'The small valley in which Washington with the remnant of his army encamped for the winter, was near the city in which his enemies swarmed; but the weather,' etc.

'This is not true of any other country.' Better, 'Of no other country is this true.' See § 72.

70. (2) *Important Words Unemphasized.* — 'It is remarkable that although Washington had that excessive pride in his high position which is shown in his portrait, he always evinced the deepest interest in the humblest of his soldiers.' Better, 'It is remarkable that, although Washington's pride in his high position, as shown in his portrait, was excessive, he always evinced,' etc.

'Of course in America, where the names college and university are applied indifferently to the same institution, the term degree has lost its exactness and is but a seeming parallel to the term as used originally in the older universities of Europe.' Better, 'And its identity with the term as used originally in the older universities of Europe is only apparent.'

'We see frankness and honesty in this face.' Better, 'What we see in this face is frankness and honesty.'

'His fall was sad.' Better, 'How sad his fall!'

'This will not be denied.' Better, 'Will any one deny this?'

71. Important words should occupy emphatic positions.

72. Emphasis is sometimes secured by inversion. See page 37.

73. Emphasis is sometimes gained by changing a declarative to an exclamatory or an interrogative sentence.

74. (3) *Monotonous Recurrence of the Same Structure.* — 'That Washington was a great general, we know; that he was an honest statesman, we are certain; that he was never moved by selfish ambition, history proves.' Better, 'We know that Washington was a great general; that he was an honest statesman, we are certain; and history proves that he was never moved by selfish ambition.'

75. Vary the emphasis by varying the structure.

76. (4) *Unexpected Change of Construction.* — 'The Indians make signals by covering the fire until a sufficient quantity of smoke is accumulated, *and it is then allowed to ascend in short puffs.*' Better, '*And then allowing it to ascend,*' etc.

'The young man's fists were impressing his arguments on the radiator more forcibly perhaps than he will ever be able to impress them in a less literal sense.' Better, 'Than he will ever be able to impress them on the public.'

'She saw them striving to find the unknown and that they never found it.' Better, 'But never finding it.'

'The women's parlors are admirably adapted for social gatherings as well as a retreat for the weary.' Better, 'They are also a retreat for the weary.'

'We know of his irreproachable character and that he is not capable of such a deed.' Better, 'We know that his character is irreproachable and that he is not capable of such a deed.'

'He saw *his danger* and *that* another step would be fatal.' Better, 'He saw that his position was dangerous and that,' etc.; or, 'He saw his danger and the fatality of another step.'

77. In similar parts of the sentence, use the same construction.

78. (5) *Awkward Constructions.* — 'The building is of brown-stone, having been erected two years ago.' Better, 'The building is of brown-stone and was erected two years ago.' See § 79.

'There is no need of discussing *the question of how* it happened.' Better, 'There is no need of discussing how it happened.'

'I came in contact with creatures whose existence, as possible, had never occurred to me.' Better, 'Creatures the possibility of whose existence,' etc.

'The air becomes vitiated and without any life-giving qualities.' Better, 'And loses its life-giving qualities.'

'The desks follow the shape of the wall, thus causing them to assume the form of concentric curves.' Better, 'Assuming the form of concentric curves.'

79. Do not subordinate an independent thought.

80. Avoid awkward constructions.

81. (6) *Weak or Abrupt Ending.* — 'The change would be of the greatest value to all students, that is, to those who regularly study on Sunday, *at least.*' Better, 'The change would be of the greatest value to all students, and especially to those who regularly study on Sunday.'

'Let those who are ambitious to win place or power, worry.' Better, 'Let those worry who,' etc.

82. Do not put a weak phrase at the end of a sentence.

83. An important thought at the close of a sentence requires a volume of sound corresponding to the sense.

84. (7) *Construction Borrowed from Another Language.* — 'Under the then existing circumstances, nothing could be done.' Better, 'Under the circumstances then existing, nothing could be done.'

'The too great distance of the proposed field from the campus is another objection. An admittedly by far better location is on High Street.' Better, 'The proposed field is too far from the campus. It is admitted that High Street would afford a much better location.'

'We ran the entire gamut of our at that time possibilities.' (Omit *at that time.*)

'He, when he had put a white tie on, looked around for his gloves.' Better, 'After putting on a white tie, he looked around for his gloves.'

85. A construction borrowed from another language requires a change to the natural word-order of English.

86. (8) *Condensation*. — 'The Church and Parliament were opposed to his claims and created a strong opposition.' Better, 'The Church and Parliament created a strong opposition to his claims.'

'Two green eyes glared at him through the darkness and came nearer and nearer, and when he was about to call for help he found that it was only a cat.' Better, 'Two green eyes glared at him through the darkness; nearer and nearer they came; he was about to call for help when he found that it was only a cat.'

'The twenty-eight hundred students (omit) *assembled* united in giving the University yell.'

'If you will only coddle him, he will treat you well.' Better, 'Coddle him, and he,' etc.

'When he had done the deed, he disappeared.' Better, 'The deed done, he disappeared.'

87. Force is gained by cutting out all words that may be dispensed with.

88. The imperative and the participle are means of condensation.

89. (9) *Terms too General*. — 'An epidemic existed in the interior; the inhabitants were dying in large numbers.' Better, 'An epidemic was raging in the interior; the people were dying by thousands.'

90. For strength use particular terms instead of general terms.

91. (10) *Repetition to be Avoided*. — 'His person and manner were ungracious *enough*, so that he prevailed only by strength of his reason, which was enforced with confidence *enough*.'

'Near by are *some* shells thrown up by the waves in *some* storm.'

'It is only comparatively recently that it has been distinctly seen by astronomers.'

'*Certain* characteristics are *certain* to offend.'

'*Letting* our eyes fall once more to the surface of the water, *let* us look more carefully at the scene.'

'His life went *on on* the peaceful lines which he had laid down for himself.'

'A simple-hearted man *with* nothing to influence other men *with* but goodness of heart.'

92. (11) *Euphony Violated*. — 'Recall *all* the thrilling incidents of that day.' Better, *Recollect*, etc.

'He was proud of the learning *he had got*.' Better, *which he had acquired*.

'The second tumbril empties and moves off; the third comes up.' Better, *approaches*.

'Such changing scenes.' ('Such varying scenes.')

93. Avoid needless repetitions of the same word.

94. Avoid close repetitions of the same sound.

95. Avoid a succession of monosyllables.

96. Avoid harsh or abrupt endings.

97. (12) *Weak and Hackneyed Expressions*. — If I may be allowed to use the figure; Situated *as it is*, on Lake Michigan, etc.; very nice; very happy; as it were; I think; that is to say; this subject is very important; the end is not yet; suffice it to say; etc. — when used frequently.

'Just beyond the laboratory is a storeroom, (omit) *so to speak*, where chemicals and apparatus are kept.'

'The Library is the best place, (omit) *to be found* for collecting class-taxes.'

‘He seemed at times to mock at reason, defy judgment, and lack (better, *break through*) all restraint.’

‘Near the palace is (better, *totters*) the hovel.’

98. Avoid trite and meaningless expressions.

99. A verb implying action is more forcible than a verb passive in sense.

100. (13) *Figures Faulty or Uncalled for*. — ‘He would have given his all — life itself, his hopes, his prospects — to blot out that deed.’ (Anticlimax. Put *life itself* after *prospects*.)

‘The wildest excitement prevailed, and at two o’clock the hungry eyes of the sailors feasted once more upon dry land.’ See § 101.

‘In our Teachers’ Association will be found many of the wheel horses who teach the young idea how to shoot.’ See §§ 98 and 102.

‘Life’s sunset is approaching.’ Better, ‘Life’s sun is setting.’

‘The plan of representing the character of the surface by contour lines has its advantages and disadvantages and, (omit) *like the Nebular Theory*, has many supporters.’

‘The teacher should be all that is noble and pure. The children, (omit) *those blossoms of love*, are constantly looking to the teacher for guidance.’

101. Beware of the mixed metaphor and the anticlimax.

102. Do not use a figure unless it brings strength to the sentence.

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